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SNAKE BITES BACK
JIM BRANDENBURG

Saturday 7 July 2012

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LEICA X2



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LOW LIGHT**

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ON TEST

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ON TEST

AFFORDABLE

The 16MP Sony NEX-F3

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CLASSIC KIT

PHOTOSNIPER

NOT one to take to the Olympics

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Nikon 1





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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

CIVILISATION is the sum of individuals joining to learn from, and to help, each other and to progress together. We've been doing it for some time, yet it still isn't mastered. We forget we gain from sharing and from being open to ideas, and often turn inwards to protect what we think is ours.

We've held a lot of events this year, and classes where photographers work together at the same subject. It always amazes me that even when five are facing the same subject it's possible to get five completely different images, with distinct style and emphasis. When we compare and discuss, it isn't just my students who discover something new or a fresh approach to familiar themes. Everyone benefits from

sharing and from seeing a new way for the first time.

This is why camera clubs are important. Without clubs we'd be individuals working blinkered and blind to what we have yet to see. When photographers come together, they learn and progress. The greater the range of age, gender, nationality or interest, the more there is to gain. Yet I still hear of less-than-warm welcomes for folk who don't 'fit in'. The square pegs miss out as much as the round ones, and the loss is to progress, enjoyment and satisfaction.



Damien Demolder
Editor

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Which is your favourite FL for macro? (full-frame equivalent)



YOU ANSWERED...

A Wideangle	5%
B 50mm	14%
C 90mm	50%
D 180mm	13%
E I never shoot macro	18%

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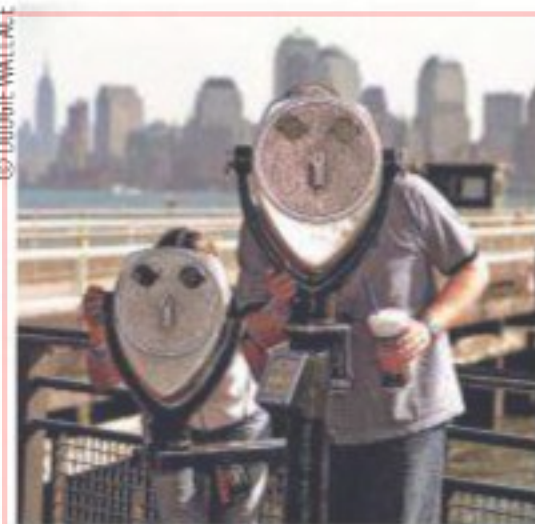
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It is not permitted to take ANY photographs or videos of any children
Museum bans visitors from taking photos of children, page 7

Game over for Jacobs stores • Chain closing all outlets

SHOCK AND DISMAY AS JACOBS CLOSES DOWN

AP READERS have expressed shock and sadness at news that Jacobs, the family-run camera chain, is to close all of its 19 stores with the loss of around 150 jobs.

As we went to press last week, Jacobs confirmed the closure of the firm's 11 remaining stores after administrators failed to find a buyer.

The news came less than a fortnight after Jacobs shut down seven of its 19 stores and axed around a third of its 154 staff, as administrators attempted in vain to rescue the business.

The Jacobs branch at London Road, Leicester, will temporarily stay open to handle stock clearance, until a date yet to be confirmed, according to the firm's administrator PKF.

In a statement, PKF said: 'Twenty-five staff will be retained (18 in the head office and seven in the Leicester store) in the short term.'

Customers should deal directly with manufacturers regarding product warranties, according to PKF.

AP readers have been quick to voice their dismay, many posting on the AP's website praising Jacobs' customer service.

One reader, using the online name Nipponcamera, wrote: 'A tragedy for most of the staff, especially those with mortgages and families. And a sad day for clients who are left with a diminishing number of high-class stores



Jacobs is to close all 19 of its stores with the loss of around 150 jobs, after administrators failed to find a buyer

and a decrease in face-to-face retail outlets with expertise.'

Zak52 said: 'Big shame. I always found my local Jacobs in Derby to be 100%. Bought my D200 from them, then my D300... and 90mm Tamron.'

Forum member DaveS added: 'If Jacobs can crash like that, what hope [is there] for other "real" as distinct from "virtual" stores?'

Eddie Kerr, a partner at PKF, said: 'This is a terribly sad situation, to see a long-established, family-run business close down.'

'Unfortunately, this is an increasingly frequent situation, particularly in the retail sector, where trading conditions

have never been tougher.

'We had hoped to sell on some of the stores but, unfortunately, the market is the same for everyone and is likely to remain this way until the economy starts to show some signs of recovery.'

Jacobs' history stretches back to 1939 when Cecil Jacobs set it up as a chemist shop.

PKF, which put Jacobs into administration on 1 June, said the UK's double-dip recession proved to be the final straw.

'It was time to throw in the towel,' said a spokesperson for the firm.

Last year, Jacobs' managing director Anthony Jacobs told of how he stood his ground as youths smashed windows and tried to ransack the firm's flagship store in Leicester during last summer's riots.

Anthony and his son Elliott, the general manager, headed to the Granby Street shop in the city centre after an alarm sounded.

Fearing looters would escape with camera gear, the pair entered the store and remained at the scene until the early hours, determined not to let them run amok.

Speaking to AP at the time, Anthony Jacobs said: 'I refused to be beaten. For my own piece of mind, I wasn't having any of it. It's opportunistic thuggery.'

He explained that the store held a special place in the firm's history, as it was Jacobs' first camera shop.

SNAP SHOTS

● Demand for digital cameras from emerging markets has led Canon to set up a production line in Brazil. Canon plans to establish Canon Indústria de Manaus Ltda in the Amazonas state. In a statement, the firm said: 'Recently, the digital camera market has displayed steady growth, led by emerging countries. Brazil, in particular, has a large market with demand expected to increase. This has created a pressing need for a strategic product supply. The factory is scheduled to open in July 2013.'

Do you have a story?

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To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

SAMYANG LAUNCHES 8MM F/2.8 FISHEYE LENS

THIS month sees the UK debut of an 8mm f/2.8 fisheye lens from Samyang, designed for use on Sony NEX and Samsung NX compact system cameras.

The ten-elements-in-eight-groups optic includes an aspherical lens and two made

from low-dispersion glass, plus multi-layered UMC anti-reflective coatings.

The newcomer will deliver a viewing angle of up to 180° on Sony NEX and Samsung NX cameras, says the firm, and will cost £279.99.

For details visit www.samyang.co.uk.



APNews

A week of photographic opportunity

PHOTODIARY

Wednesday
4 July

EXHIBITION Do You Remember The First Time?, contemporary photography, until 28 July at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

EXHIBITION The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Thursday 5 July

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816754. Visit www.chatpalace.com.

EXHIBITION Andy Warhol: Late Self-Portraits, until 1 December at Graves Gallery, South Yorkshire S1 1XZ. Tel: 0114 278 2600.

Friday 6 July

EXHIBITION Veolia Environnement Wildlife Photographer of the Year, until 28 October at World Museum, Liverpool L3 8EN. Tel: 0151 478 4393. Visit www.liverpoolmuseums.org.uk/wildlife. **EXHIBITION** Still Outside (Or Unexplained), includes photographic work by Alison Stolwood, until 2 September at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Saturday
7 July

EXHIBITION Frederick Wilfred: London Photographs 1957-62, until 8 July at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk. **EXHIBITION** Road to 2012, an outdoor show featuring portraits of Paralympic athletes, until 8 July at the Mount Precinct, Edinburgh. Visit <http://roadto2012.npg.org.uk>.

Sunday 8 July

EXHIBITION Designing 007 – Fifty Years of Bond Style, includes images from James Bond films, along with gadgets and costumes, until 5 September at Barbican Centre, London EC2Y 8DS. Tel: 0207 638 8891. Visit www.barbican.org.uk. **EXHIBITION** by Gay Photographers Network, as part of Pride London Festival, final day at Strand Gallery, London WC2N 6BP. Visit www.pridelondon.org.

Monday 9 July

DON'T MISS Evening Photograph Walk (6.30-8.30pm, cost £20) at East Head Sand Pit, West Wittering, West Sussex. To book, call 01273 844 404. Visit www.nationaltrust.org.uk. **EXHIBITION** Travel Photographer of the Year, until 19 August at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.

Tuesday 10 July **LATEST AP ON SALE**

EXHIBITION Oil boom, Delta burns by George Osodi, until 2 June 2013 at International Slavery Museum, Liverpool L3 4AQ. Tel: 0151 478 4499. Visit www.liverpoolmuseums.org.uk. **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures.



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© FREDERICK WILFRED, COURTESY MUSEUM OF LONDON

Photographer told pics were 'against the law'

MAN CAUGHT IN FISH TANK PHOTO FIASCO

AP RIGHTS WATCH
Committed to defending your photographic rights!

A MAN taking photos of a fish tank was stopped by a security guard who was supposed to be alert for 'hostile reconnaissance' amid pre-Olympics terrorism fears.

John Harrington said he was with his family when a security official prevented him taking pictures of one of the aquariums inside the O2 Centre, a shopping and leisure complex in north-west London.

'The security guard had a pop at me. He said it was against the law to take pictures in here,' Harrington told AP after the incident in May.

'He was aggressive about it... I couldn't believe it. It wasn't as if I was a terrorist.'

The photography enthusiast – who keeps fish at home – was using a Nikon D300S DSLR and a 24mm lens.

He said there were no signs warning against photography at the centre.

The guard told him: 'If you do it again, you are out.'

Harrington was not using a flash, nor a tripod, when he was stopped.

'It's the first time anything like this has

happened and I've been living in London for 30 years,' said Harrington, who is originally from west Cork in Ireland.

'They are intimidating all the wrong people,' he told AP.

Jason King, manager of the O2 Centre on Finchley Road, NW3, admitted: 'People should not be getting stopped for doing that [taking pictures of a fish tank].'

'If photos are for personal use, that's fine.

'If they are of the building's infrastructure, we will stop photographers as part of our security procedures.

'We have a duty to prevent hostile reconnaissance, particularly in the run-up to the Olympics.'

King said that security personnel have been briefed on the centre's photographic policy and that there were three guards on duty at the time.

Although King insisted there has been no change in the rules ahead of London 2012, he said the Olympics are a 'consideration'.

He plans to brief the centre's security staff about the incident.

Harrington said he may lodge a complaint against the O2 Centre management.

John was using a Nikon D300S when he was stopped near a shopping-centre fish tank



MANAGERS BLAME 'MISTAKEN IDENTITY'

AFTER quizzing security staff, the O2 Centre blamed the incident on a possible case of mistaken identity.

Management say three people were seen taking photographs at the time. A cleaner contacted security after one was seen taking pictures of the 'atrium' from an escalator, images that the building's

security team would class as suspicious.

It seems the guard then approached the wrong photographer – targeting the 'bigger camera', according to O2 Centre manager Jason King.

'It seems the guard assumed it was the same person. It was an assumption he shouldn't have made,' he added.

SNAP SHOTS

● Jordi Ruiz Cirera from the London College of Communication has triumphed at the AOP Student Photographer of the Year Awards. Jordi picked up prizes including a limited-edition Fujifilm FinePix X100 and a day's work experience with photographer Julia Fullerton-Batten.

● The head of Olympus in Korea has been fired after an internal probe revealed he had taken part in 'illegal business conduct', according to the firm's Tokyo HQ. Bank Il-Seok, president and CEO of Olympus Korea Co Ltd, was dismissed on 4 June. An Olympus spokesman has told AP that the dismissal was unrelated to the £1.1 billion accounting scandal.

● Leica has opened a store in Washington, DC, USA, that the firm hopes will 'spark creative inspiration in photographers at all skill levels and from all walks of life'. As well as stocking Leica gear, the shop will show a 'rotating' exhibition of images. Leica Store Washington DC is located at 977 F Street, NW, Washington, DC 20004.



Do you have a story?

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Photographs and video not permitted on grounds of 'child protection'

RAILWAY MUSEUM BANS PHOTOS OF CHILDREN

A COUNCIL-RUN railway museum banned visitors from taking any photographs or video footage of children, on grounds of 'child protection'.

'Because of Child Protection legislation, it is not permitted to take ANY photographs or videos of any children in the Museum. Thank you for your understanding,' reads a sign at Swindon's Museum of the Great Western Railway, known as STEAM.

The decision was blasted as 'pointless' by one 'hacked-off photographer' who posted a photo of the signage on Railway Eye, a railway blogging website (see right).

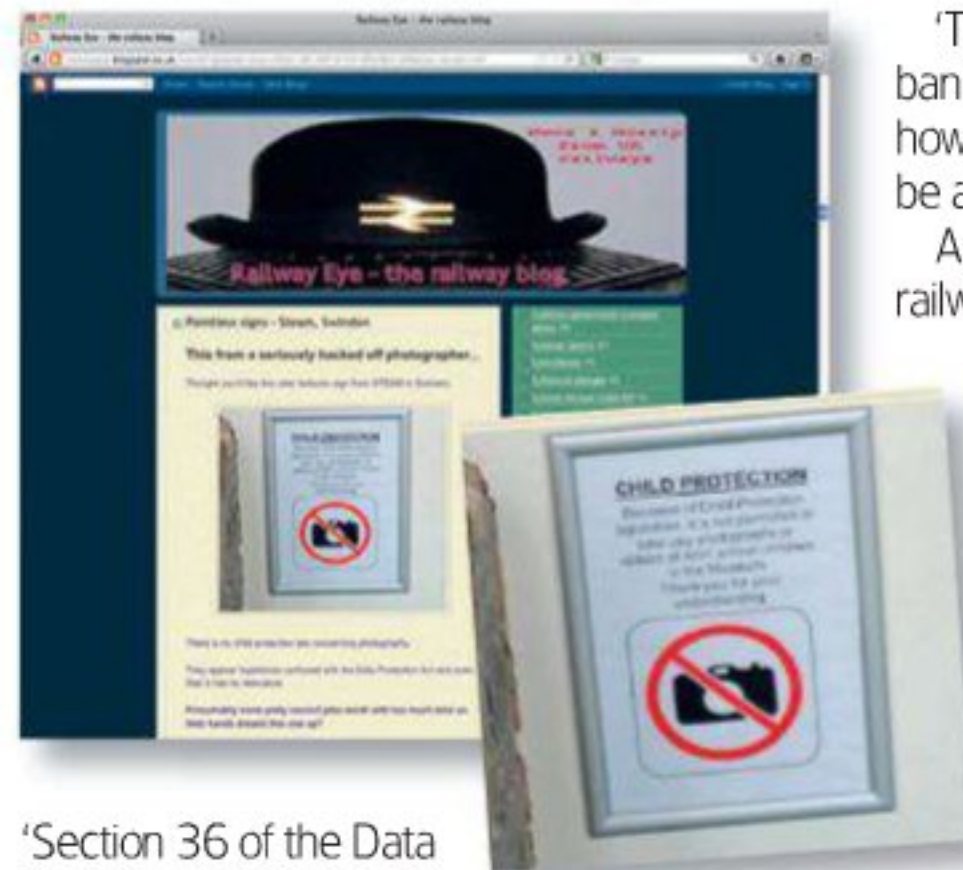
The incensed blogger added: 'They appear hopelessly confused with the Data Protection Act and even then it has no relevance.'

'Presumably, some petty council jobsworth with too much time on their hands dreamt this one up?'

Under Chapter 37 of the Protection of Children Act 1978, it is an offence to take an 'indecent' photograph of a child.

Non-commercial pictures of children in a scene, taken without permission, do not breach UK privacy rules.

A spokesman for the Information Commissioners' Office (ICO), which acts as the UK's privacy watchdog, told AP:



'Section 36 of the Data Protection Act provides an exemption from the Data Protection Act for information that will only be used for domestic purposes.'

He added: 'If a normal member of the public takes a picture in a museum and other people are in the shot, then the domestic purpose exemption would normally apply.'

'However, if the photo was to be used in a professional capacity... then asking for the permission of those that are in the picture should be enough to ensure compliance.'

'There is no data protection reason for banning all photography within a museum; however, a common sense approach should be adopted.'

A spokesperson for the Grade II listed railway building told AP: 'As part of Swindon Borough Council, STEAM is strongly committed to protecting and promoting the welfare of children.'

'STEAM welcomes 20,000 school visitors each year and follows Swindon Borough Council's Code of Practice on Photographing Children within Leisure Facilities.'

'The Museum also has its own Safeguarding Policy. We currently do not allow photography or filming of school children on the museum premises by the general visitor.'

Asked if parents are banned from photographing their own children, the spokesperson added: 'We do, however, encourage visitors to photograph their friends and family within the STEAM Collection and displays, while asking them to respect the privacy of others.'

Museum bosses have pledged to amend the sign's wording after being contacted by AP.



SIGMA RELEASES SONY-COMPATIBLE 105MM F/2.8 LENS

SIGMA has released a Sony AF version of its 105mm f/2.8 EX DG OS HSM lens.

Marketed as a large-aperture, medium-telephoto macro lens, the optic incorporates Sigma's Optical Stabilisation (OS) system.

Features include a splash-resistant design, plus a special low dispersion (SLD) lens and a high refractive index SLD lens, claimed to deliver 'excellent correction for all types of aberration and distortion'.

The 16-elements-in-11-groups lens boasts a maximum magnification ratio of 1:1.

The 725g lens costs £649.99. Canon and Nikon fits are already available.

AMATEUR SCORES RIGHTS VICTORY

AP RIGHTS WATCH
Committed to defending your photographic rights!

AN AMATEUR photographer has won £10,000 compensation

from police after he was arrested for taking a picture of a bank, the man's lawyers have told AP.

Anthony Finnegan was arrested after taking a photo of a branch of NatWest in Shrewsbury, Shropshire, in July 2009.

Finnegan said an officer and a Police Community Support Officer demanded to know why he was taking 'discreet photographs' of the building's doorway.

He replied that he was taking a picture of a period building. 'There's nothing discreet about this, it's an SLR camera. If I was being discreet I'd use a phone,' he told *The Guardian*.

Finnegan, who was asked for identification but was not carrying any, said he was handcuffed and put in a police cell during a seven-hour ordeal in which he was forced to the ground 'face down in a puddle' on the way to the station.

The photographer said he suffered a cracked rib in the process.

Finnegan's lawyer Fiona Murphy, from Bhatt Murphy Solicitors, confirmed: 'West Mercia Police has agreed to admit liability, apologise and pay £10,000 compensation to Anthony Finnegan, who was wrongfully arrested for taking a photograph of a high-street bank.'

Murphy – who branded the officers' conduct as 'regrettable abuse of police powers' – said the force has agreed to destroy records of Finnegan's detention.

West Mercia Police spokesman Toby Shergold said: 'This case is live and subject to ongoing litigation, and it would therefore be inappropriate to comment further at this time.'

Shergold told AP that he was unable to speculate as to how long the legal process will take before the case is closed.

Earlier this year, AP revealed how amateur photographer Bob Patefield won an out-of-court settlement worth thousands of pounds after suing police for wrongful arrest.

Patefield, from Colne, filed a civil action against the Chief Constable of Lancashire Constabulary, claiming he was unlawfully arrested while taking photos of Christmas festivities in Accrington in December 2009.

AP
THIS
WEEK
IN...

1955

Equipped with a Leica camera, Ilford FP3 film, 5cm Summar lens and a red filter, Lindsay McRae caught a flying boat from Southampton to Capri this week in 1955. AP's correspondent reported: 'The red filter I used when photographing from the aircraft proved too deep for the intense Mediterranean blue of the sea and sky, which recorded much too dark, but was ideal for shots of the ground. Next time I shall use nothing deeper than a yellow filter for Mediterranean coast scenes from the air. The fact that all these photographs had to be taken through Perspex windows did not seem to matter much, but one or two of the windows were rather rubbed and had lost their polish – these I was careful to avoid. Exposures from the air mostly ran at 1/500sec at f/4.5 with the red filter in place; these were calculated by allowing a factor of 6x for the filter, and in the event they proved about right.'



CLUBNEWS

Club news from around the country

LONDON SALON EXHIBITION

The London Salon is showcasing 190 prints, captured from all over the world, at its exhibition that runs until 31 July at The London Film Museum, 45 Wellington Street, Covent Garden, London WC2N 7BN. The show runs alongside the exhibition Magnum on Set, which features images and cameras used by Magnum legends that ends on 1 September. To view the images accepted for the exhibition, which is free to enter, visit www.londonsalon.org.

SNAP SHOTS

● Tributes have been paid to one of Sheffield's most respected photographers, Martin Jenkinson, who has died aged 64 after battling cancer. Martin, a former steelworker, became known for his images of industrial unrest during the Thatcher government of the 1980s. He also became a 'valued teacher' on digital photography courses, reported *The Star* newspaper. Martin's funeral took place on 27 June. The family requested that any donations should be made to www.justgiving.com/martinjenkinson.

● There is £5,000 up for grabs in a global food photography competition that aims to celebrate the 'art of food photography'. The Pink Lady Food Photographer of the Year competition 2013 is open for entries, with last year's inaugural event pulling in 3,000 entries. For details visit www.pinkladyfoodphotographeroftheyear.com.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmmedia.com



One of the images from Mitch Dobrowner, winner of the Sony World Photographer of the Year award 2012

Overall winner will win \$25,000

SONY LAUNCHES 2013 PHOTO AWARDS

SONY has launched its World Photography Awards 2013, a competition that is free to enter and open to amateurs.

The Open category, which is open to photo enthusiasts, offers a top prize of \$5,000.

Scott Gray, managing director of the World Photography Organisation, said: 'Each year we are astonished at the quality and volume of entries... We look forward to welcoming this year's entries into a programme that is built to support those photographers and show their work to a worldwide audience.'

The overall winner will bag \$25,000 and the title L'iris d'Or Sony World Photography Awards Professional

Photographer of the Year.

Category winners will win Sony camera gear.

The contest includes a Student Focus category that is open to those aged 18-28, and a youth section for photographers under 20.

The winner of the student category will receive Sony imaging equipment worth €40,000 for their university.

The competition closes in January 2013 and a shortlist will be announced in February. The winners will be unveiled at a ceremony in London in April, with the best photographs going on show at Somerset House in London. For full details visit www.worldphoto.org.

GUARDIAN AND RPS ANNOUNCE £2,000 BURSARY

PHOTOGRAPHERS

can apply for the Joan Wakelin Hon FRPS Bursary 2012 for the chance to win £2,000 and have their work published in *The Guardian* newspaper.

Organised by *The Guardian* and the Royal Photographic Society (RPS), the bursary offers £2,000 to spend on a photographic essay documenting an 'overseas social documentary issue'.

The bursary is open to all, with no restriction on age or qualification, according to *The Guardian*.

Applicants should submit six images that show their

abilities as a photographer, plus a written proposal for the photographic essay.

The closing date for applications is 31 July 2012 and shortlisted candidates will be invited for an interview on 17 August. The winner will be announced at the RPS awards on 6 September.

The bursary is named after Joan Wakelin, a photojournalist who died in 2003 aged 75. She specialised in black & white portraiture and was made an honorary fellow of the RPS in 1992.

For details, visit www.rps.org/bursaries/home.

Drawing
on the beauty
of light

Focal length: 70mm • Exposure: F/8 1/120 sec • ISO100

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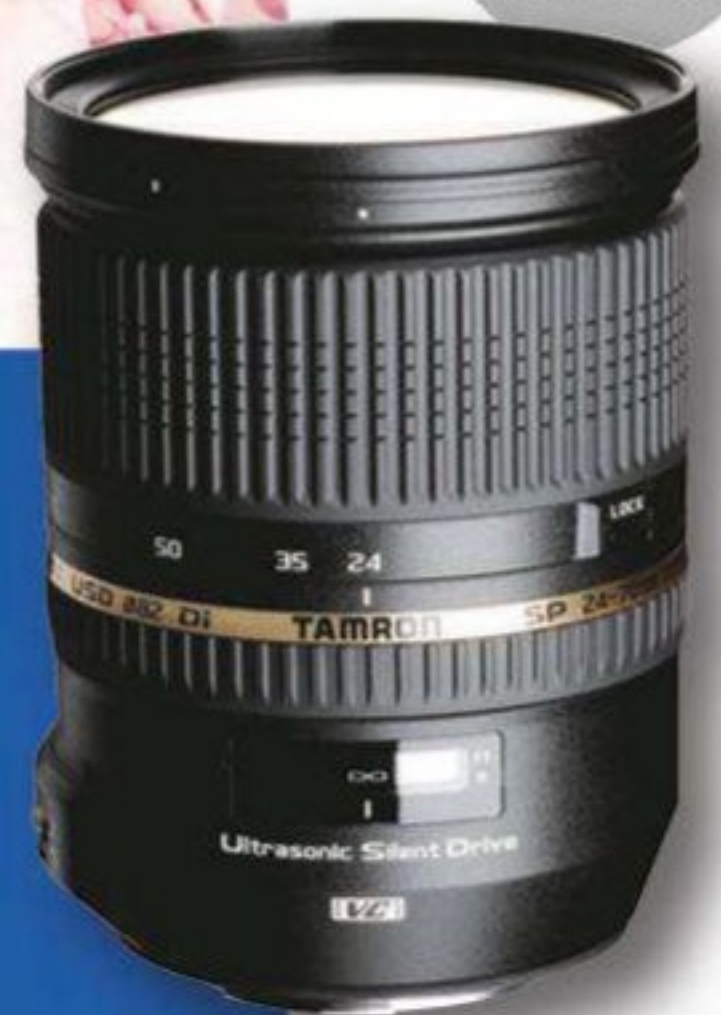


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[†] The Sony mount does not include VC image stabilization, as Sony digital SLR bodies include this functionality.

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APReview

The latest photography books, exhibitions and websites. By Gemma Padley

© VIVIANE SASSEN



BOOK

Viviane Sassen: Parasomnia

Text by Moses Isegawa

Prestel, hardback, £22.50, 104 pages, ISBN 978-3-7913-4521-5



OPENING unusually with a short story, this monograph isn't the easiest of photobooks to appreciate on an initial 'read'. In fact, some of the images – a mixture of ambiguous outdoor scenes, abstract portraits and perplexing still lifes – will evade many completely. Yet it is a collection likely to alienate and entice in equal measure. Dutch-born photographer Viviane Sassen takes the sleep disorder parasomnia as her subject matter, photographing people with the condition in

West and East Africa. Broadly speaking, people with parasomnia are known to experience unnatural movements, emotions or behaviours while sleeping, falling or waking from sleep. With this knowledge, the initially confusing images begin to make sense. A girl reclining at an awkward angle, arms dangling, her head hidden from view suddenly looks less frightening. Likewise, a boy lying outstretched in a plastic chair becomes at least a little less strange looking. Yet there is something about Sassen's images – which are often taken from an odd shooting angle – that is deeply disturbing. This is not a book for traditionalists, although those with an eye for the abnormal are likely to be intrigued.



EXHIBITION



Veolia Environnement Wildlife Photographer of the Year

6 July-28 October. World Museum, William Brown Street, Liverpool L3 8EN. Tel: 0151 478 4393. Website: www.liverpoolmuseums.org.uk/wml. Open Mon-Sun 10am-5pm. Admission free

IF YOU didn't catch last year's Wildlife Photographer of the Year exhibition at London's Natural History Museum, here's your chance to see the exhibition in full, this time in the north of England. One hundred stunning wildlife images, including overall winner Daniel Beltra's powerful photograph of pelicans covered in crude oil, are currently on display at the World Museum in Liverpool. Other categories include Animal Portraits, In Praise of Plants and Fungi, and Underwater Worlds. Notable mentions include AP *Masterclass* expert Andy Rouse, whose dramatic image of a mountain gorilla was highly commended in the Behaviour: Mammals category.

The standard of the selections is as impressive as ever. From intrepid urban foxes to playful polar bears and insects photographed up close and personal, there are images to suit all tastes. Aside from the humour and 'Ahhh' factor these images inevitably generate, the photographs serve as a reminder of the beauty and fragility of our natural world, the very real threats facing our ecosystems and our duty to protect them.

Robert Capa: The Paris Years 1933-1954

By Bernard Lebrun and Michael Lefebvre

Abrams, hardback, £24.99, 263 pages, ISBN 978-1-4197-0062-0

WITH so many books about Capa already in existence, you might ask what more there is to write about him. Yet, as this book so deftly proves, there is much more to be said about the photojournalist behind many of the most iconic images of the 20th century.

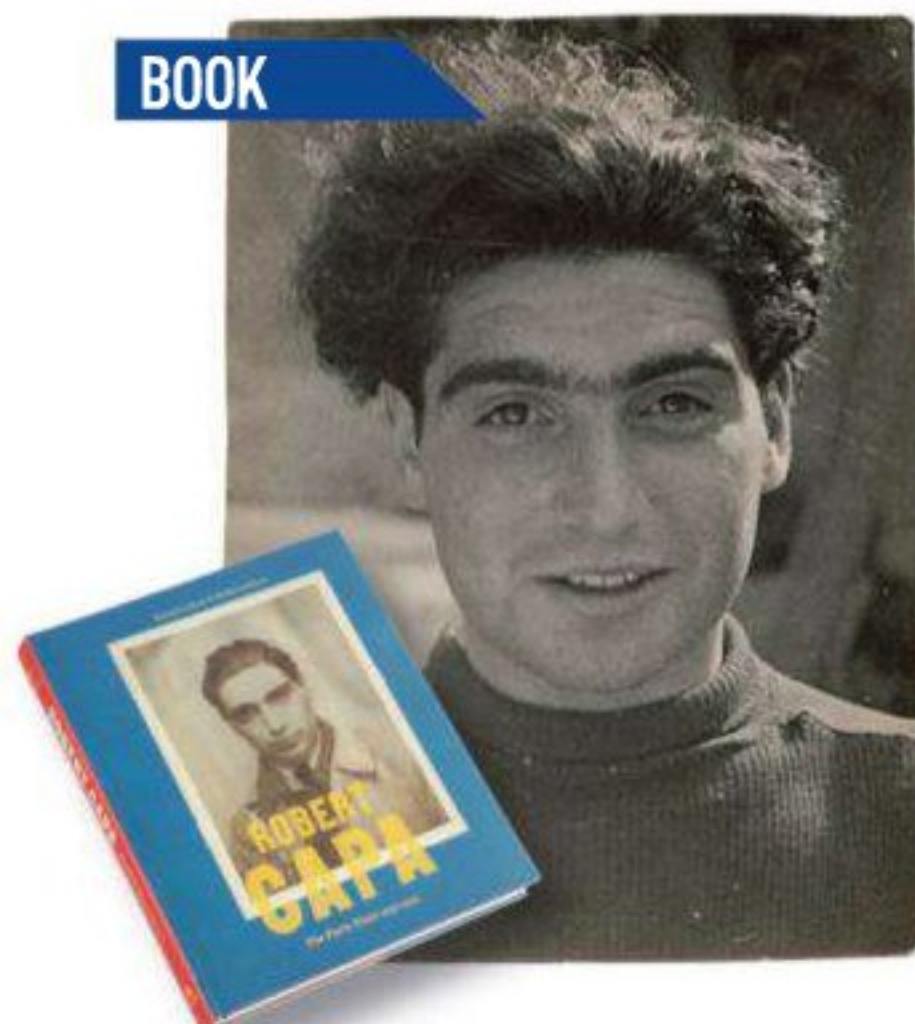
Capa was brazen and bold, a master at spotting the photographic opportunity among the chaos. Focusing on the period in which Capa had a studio in Paris (from his arrival in the city in 1933 to his death in 1954), *Robert Capa: The Paris Years* delves deep into his personal and professional life.

The authors use Paris and Capa's associates and experiences in the city as a backdrop and anchor for the book, although the images, some previously unpublished, are compiled from assignments he undertook across the world. The authors have gathered contact sheets, magazine covers, personal photographs, notebooks and many other artefacts to piece together a meticulous account of this most enigmatic and compelling of photographers.





BOOK



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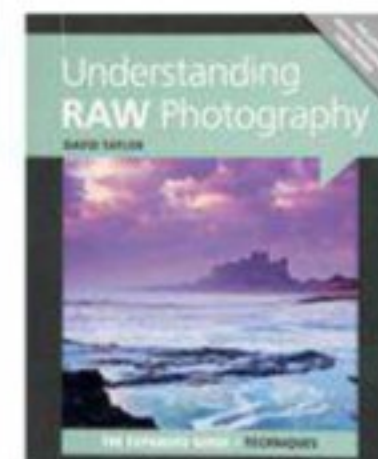
www.picturecorrect.com

PICTURECORRECT is a tips and tricks website founded in 2003 by Richard Schneider. It began as a photo-editing service, but developed into a blog as technique features and tutorials were added. The format is straightforward, although a barrage of adverts clutters the homepage. Clicking on the (not-easy-to-find) 'Photography tips and tutorials' tab opens the features section. Articles are on all the usual suspects, such as wedding photography, light painting, macro and street photography. There are videos, too, and a lively news section, although I wouldn't take the 'Equipment shopping guide' as gospel. Regularly updated features keep the site dynamic, while the relaxed style makes the content accessible. A useful resource that doesn't take itself too seriously.



CONDENSED READING

A round-up of the latest photography books on the market



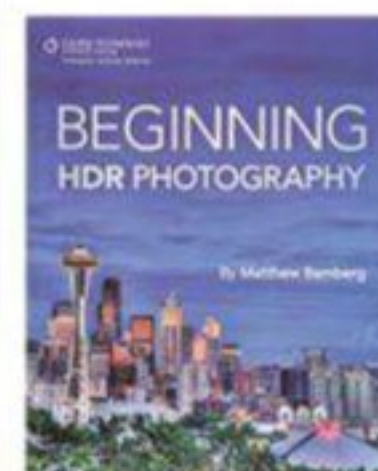
● **UNDERSTANDING RAW PHOTOGRAPHY** By David Taylor, £14.99

Covering workflow, equipment and other techniques, this pocket-sized guide is the ideal companion for those wanting to refresh their knowledge of all aspects of shooting and editing raw files, whether you use Adobe Lightroom or Adobe Camera Raw.



● **BASICS PHOTOGRAPHY: COMPOSITION** By David Präkel, £23.50

All too often 'how-to' books about composition are filled with empty, generalised statements about the rule of thirds and how to use leading lines. This book manages to cram a great deal of genuinely useful information into its pages and offers fresh perspectives on the subject.



● **BEGINNING HDR PHOTOGRAPHY** By Matthew Bamberg, £22.99

There are a lot of HDR photography books on the market, all claiming to be the definitive guide to this most Marmite of photography genres. Not all live up to the claims, but this book does. Bamberg's offering follows a logical progression taking the reader from the shooting stage to printing the final images.



● **EARLY NEW ZEALAND PHOTOGRAPHY: IMAGES AND ESSAYS** Edited by Angela Wanhalla and Erika Wolf, £29.50

Perhaps a little on the 'niche' side, this collection of 24 essays looks at photographs from New Zealand from the earliest days of photography to 1918. Its contributors, (museum curators, researchers and photographers) consider the photographs not just in terms of their subject matter but also as physical objects. Text-driven, it won't be to every reader's taste, but it is nonetheless an interesting look at how photography evolved and changed during its formative years.

Have your say

Letters

Share your views and opinions with fellow AP readers every week



Smaller and lighter than its rivals, the OM-1 was launched 1971

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HOPING FOR SURVIVAL

I was very sad to read that Jacobs has gone into administration (*News*, AP 16 June). I have always felt that the company had retained the service for photographers rather than just the mass-market consumer. The staff have always been professional, knowledgeable, polite and helpful.



© ALEX CLARKE

The last thing I bought was a Manfrotto tripod and head at the shop in Leeds. I took my DSLR into the store and the staff happily indulged my indecision, unlocking the displays while I tried various tripod and head combinations. I eventually decided and bought a different model to the one I'd initially wanted. I could have bought slightly cheaper online, but would not have benefited from the service provided in that store, and would have got a tripod that was not ideal for my needs. I do hope that Jacobs manages to survive and continue with the good service to photographers that I have experienced in the past.

David Preston, West Yorkshire

Fingers crossed, David – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NATURAL SELECTION

I take great exception to sentiments such as 'The xxxx is dead'. What is happening to SLRs and to all other cameras is just a process of evolution. Like many SLR owners, if new developments mean improvements to the photography experience, I'll take them on board. I have been an early adopter of technology all my life, most of it working in IT. I therefore look at a camera and judge it on the following:

1. Can I see what I'm actually taking in bright daylight or darkness?
2. Is the quality of the image the best I can possibly get?
3. Can I reduce the weight I am carrying without reducing the quality of my images?
4. Is the colour rendition as good as can be expected?
5. Does the development mean I have to suffer too much financially to change?
6. Does the new camera have a very wide range of back-up systems?

I fail to see why use of electronic viewfinders is anything other than a technical development that will fit somewhere between a lens and a photographer regardless of what camera is being used. The SLR design has been successful because it allows the use of different lenses for different purposes, and the user can also see exactly what they are photographing. The EVF would hopefully add additional possibilities such as faster frame rates and artificially enhanced viewing in low light. It will not replace the SLR on its own.

A considerable time ago, Olympus made what I thought at the time was the best camera I had ever seen, the Olympus OM-1. This was a very small and light camera, with small and light lenses. Cameras seem to have got bigger since then, so in some ways we have gone backwards. What most people want of a system camera is something that is light, small, has the best viewer that will perform in all lighting conditions, has a range of lenses that will produce photographs of the highest standard, will take multiple images quickly, and won't break the bank. It is silly to say the death of the SLR is imminent as death approaches many other photographic systems as it always has. Evolution is king. Dave Traish, via email

HAND IN HAND

I was intrigued to read that Ian Boder, who didn't like the fact he never received a printed manual with his new Panasonic

SOUNDS REASONABLE TO ME

I was surprised to read Elaine Bowman's criticism of wedding photographers charging £900 to photograph a wedding (*Backchat*, AP 26 May). Although we don't know what was involved in the package, from my experience of professional wedding

photographers' charges, £900 is quite reasonable. I'm not in the least surprised that they wouldn't reduce their charges, either. If they did that, how could they establish what their prices are. Surely this is a case of, if you can't afford it, don't have it.

John Strain, Tyne & Wear

What The Duck



<http://www.whattheduck.net/>



© KEITH HUGHES

SEEN IT ON THE TELLY

While watching *Put your money where your mouth is* on BBC2 recently, I had the photographic shock of my life. The idea behind the programme is that two experts set out to buy items and then to try to sell them at a profit. Any profits go to charity.

The programme that I watched showed one of the experts buy a camera for £50 and later sell it on for £200, making a £150 profit! Yes, I know there are plenty of second-hand cameras that sell for £200 and more, but this one was only a 'toy' that was really a lighter made to resemble a camera (a Leica?). My shock was that I have one of these exact same model lighter cameras, but until I saw the TV programme I had no idea what it could sell for. Do I want to sell it or not? What do you think?

Keith Hughes, Surrey

**Watching TV is bad for you, Keith. Didn't your mother tell you that?
Don't sell the thing if you like it – Damien Demolder, Editor**

Lumix digital camera (*Letters*, AP 16 June), doesn't actually own a computer. I don't want to state the obvious, but don't the two sort of go hand in hand – unless his intention is to 'take picture – print at Boots'?

Mike Jones, London

IN BAD TASTE

As we all know, being allowed to point our cameras where we choose is becoming all too rare. I've frequently had brushes with authority while shooting photos of the most innocent nature. But recently while in Newcastle city centre, I encountered members of the public taking pictures that even I found objectionable.

Someone had been taken ill and was lying in the street being attended by paramedics. The usual crowd of gawpers stood around and I was sickened to see that some of them were taking snaps and videos of the scene with their mobile phones. They were not breaking any laws, but I found their actions morally repugnant. A police officer standing nearby should have felt this, too, yet he said and did nothing. If such an unfeeling act doesn't constitute a crime, then it damn well ought to! What those saddos intended to do with the photos and video clips I can't imagine.

A few months ago I was ticked off by two

police officers for taking pictures of a vintage Morgan sports car parked in a street. When I compare that to a crowd of people snapping happily away at what could easily have been the last moments of someone's life – while a police officer said and did nothing – then that's an appalling example of the law getting its priorities wrong! But, hey, what's new? **Mick Bidewell, Tyne & Wear**

THE END IS NIGH

In 2000, I went on record as saying that by 2010, 35mm film photography would be dead. While this has not yet happened, I can't help but think the end is nigh.

I wanted a 35mm film developed at my local Boots store on the hour, and was told they didn't do this any more, and that the film would have to be 'sent away and would be back in about five days'. Fast forward a few years, and I doubt you will be able to get a film developed on the high street, and 35mm will be obsolete. With this in mind, why do people spend thousands on old Leica cameras on eBay, all of which will, in a few years, just become expensive paperweights?

Best to sell off your 35mm gear while you can, before it goes the way of the 110 film and the Instamatic.

Andrew S Redding, via email

BACK CHAT

Balancing public interest and intrusiveness isn't about technology, but people and prurience, writes AP reader John Duder

I'M WRITING after reading Jarvis Kay's *Backchat* (AP 19 May) about the balance between public interest and intrusiveness. There's a real issue here, but I think there is also some confusion. It's not to do with technology – it's to do with people and prurience.

Underlying this is one of the great truths about photography: the technology does not matter, except in a rather geeky, anorak way. It may make it easier to do things and reduce the time it takes to broadcast them, but it does not make new things happen. Facebook does not make people indiscreet: it just allows more people to know sooner just what those indiscretions are. Firing people by text is no worse than firing them by closing down an office over the weekend, and leaving a sign on the door saying 'Gone away'.

The first Sunday supplements in the 1960s published very different material from today's papers. I've given up Sunday papers: they contain a lot of stuff that is mildly amusing, and a vast amount of celebrity pap. Their ancestors published uncomfortable picture stories.

Don McCullin's earlier work – the pictures that established his reputation – was excruciating to look at. It harrowed the viewer. And rightly so. If we are aware of what goes on in the world, we may decide that it is our business and bother to take a moral, religious and political stance on it.

What we didn't see then was the rubbish that now fills whole magazines dedicated to 'celebrity' – and there was a definite view of the sort of people who shot that stuff. Vic Blackman, the AP columnist, wrote occasionally about the one paparazzo in the UK at that time, Ray Bellisario.

Now, Vic was the chief photographer at the *Daily Express*, and he stated that no decent British paper would use Bellisario's pictures. They were sold only to the gutter press abroad. How times have changed! Even the broadsheets slip in the occasional pap shot. It can be done ironically, post-modernly. That makes prurience fine, of course... Indeed, things have developed so that the 'celebs' depend on the paps as much as the other way round.

To put it bluntly, there are some things about which we should be shocked, regularly. Hunger, disease, poverty, war, duplicity among the powerful: these are matters of 'public interest' – and if the public is not actually concerned about them, they will probably get their just desserts. As the American writer HL Mencken put it, 'Democracy is the theory that the common people know what they want, and deserve to get it good and hard.' Too many people only engage with society when they have had it good and hard – too late!

And there are other things which we have a right to be free of – including *far* too much information about the social and sexual habits of people who are famous for, well, not very much at all...



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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To see more of Jim's images visit www.jimbrandenburg.com

PHOTO INSIGHT

Jim Brandenburg recounts the dramatic tale of photographing a diamondback rattlesnake in the South Dakota badlands

THIS shot has a strange sense of nostalgia for me. It isn't the subject as such – it's the location. The image was taken close to where I grew up. I've talked before about how I grew up surrounded by prairie lands. That's where I spent my early years and it's a place that occupies a large part of my heart. The actual location here was the badlands of South Dakota, which is very close to my birthplace. It's the real beginning of the American West – cowboys, coyotes, antelopes and all. You'll find a lot of Native American history there, such as Sitting Bull, the Wounded Knee Massacre and the Sioux people. It's a national park and it figures heavily in my career. My first *National Geographic* assignment actually took place in this location. That was huge for me.

When I came across the snake – and this was way back in the film era – it was stretched out on a remote gravel road that was between two ranches. Unfortunately, local ranchers absolutely hate rattlesnakes because, of course, they're venomous. There are several types in America, but this is one of the more aggressive ones. I knew that if I didn't move the snake then the next rancher who came down the road was going to kill it. Ranchers have a habit of driving over snakes to kill them. It's something that happens a lot.

Rattlesnakes are cold blooded and if the mornings are cool they'll go out onto the highways and roads to stay warm. The sun warms up the highway and the snakes will stretch themselves across the road. The snake you see in the image wasn't quite six feet long, but it was still pretty huge. I stopped my camper van, stretched out my tripod legs and picked up the snake. I carried it around 100 yards into the prairie thinking that would save its life. However, as soon as I set it down it coiled up and got quite angry – that snake wanted to bite me. What happened then was an application of logic that found me thinking, 'Well, Mr Snake, I've done you a favour, now it's time for you to do one for me.'

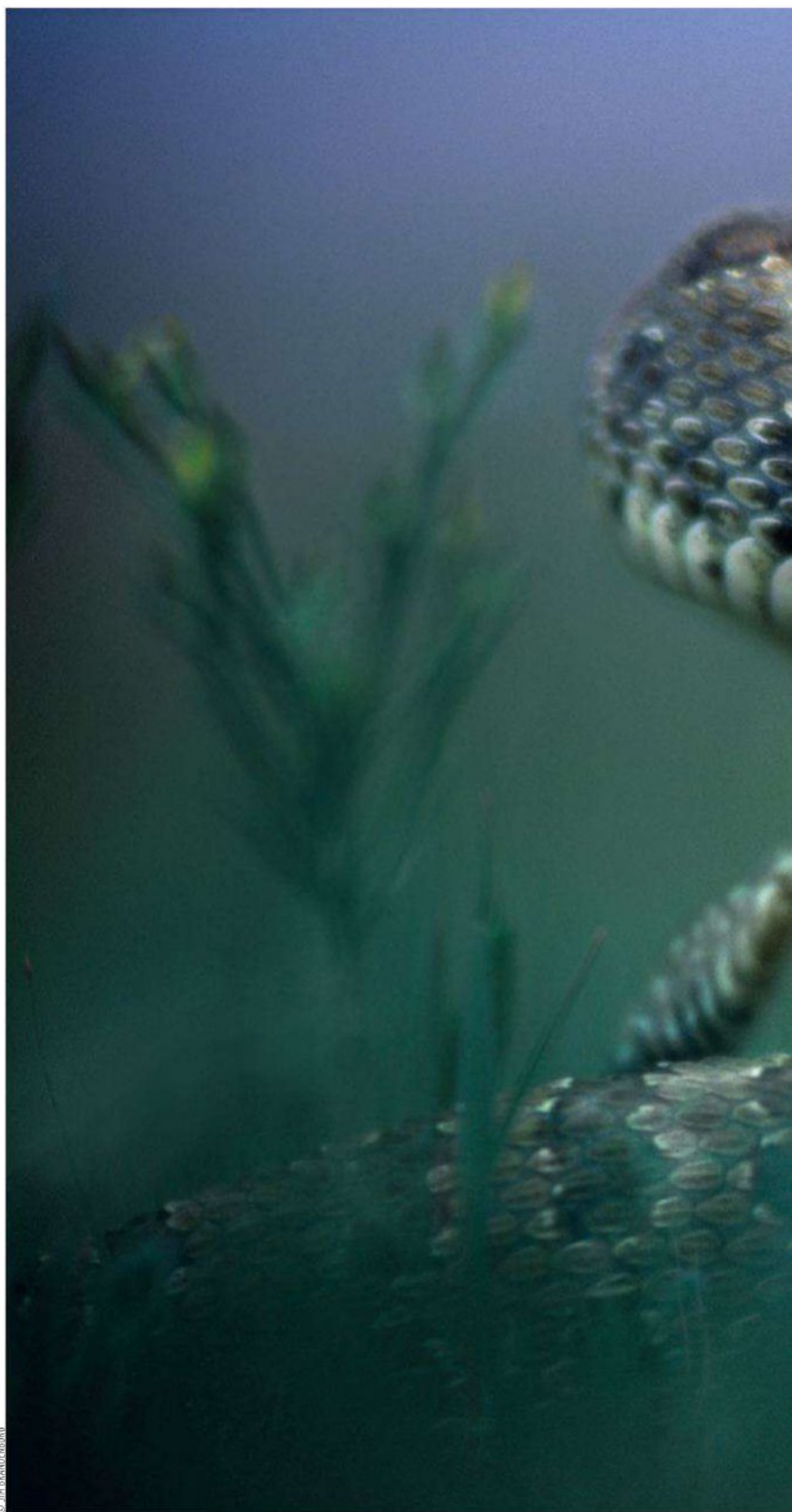
As I was in this situation I decided to get some shots of it. I tried a few things and the picture you see here was taken with a

200mm lens – I like the idea of a long lens for shallow depth of field. I used a smallish aperture, somewhere around f/2.8.

There's a sense of intimacy in the image, but not in a good way – it's threatening. People have an almost universal fear of snakes, so they do tend to react to this image. I was lying on my belly and shooting

the snake from a low angle, so the snake appears larger and more intimidating than it actually was. I've also been able to use the grass to frame the snake. It gave a great vignetting effect around the edges, too.

It was a relatively easy shot to get, although the creature kept striking at me, thankfully without connecting. After a few



© JIM BRANDENBURG



shots I decided to get closer and use a wideangle lens, a Nikon 14mm if I recall. The problem with a wideangle lens is that it can be deceptive. You sometimes don't realise how close you are to your subject.

Before I knew it, the snake had struck me and splattered venom on the glass of the lens. As I'm sure we all know, lenses aren't

exactly cheap, and rattlesnake venom is caustic. I ran back to the van and set about wiping down the glass. Once it was clean, I jumped out of the vehicle. Unfortunately, the snake had come back onto the road and up to my van. As soon as I hit the ground, the snake struck and bit me on the leg. Luckily, because I was out west, I was

wearing cowboy boots. I wear them partly because of snakes and, obviously, it means that I fit in better with the locals. Wearing those boots didn't save my life necessarily, but it saved me a great deal of grief.

Strangely, I got a little offended that the snake attacked me after I had saved its life. Still, at least I got a good story out of it. **AP**

Jim Brandenburg
was talking to
Oliver Atwell

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Nikon D700 + MB-D10 Grip.....	£1,849.00
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AF-S 55-200mm f/4.5-5.6G VR DX IF-ED.....	£245.00
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50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
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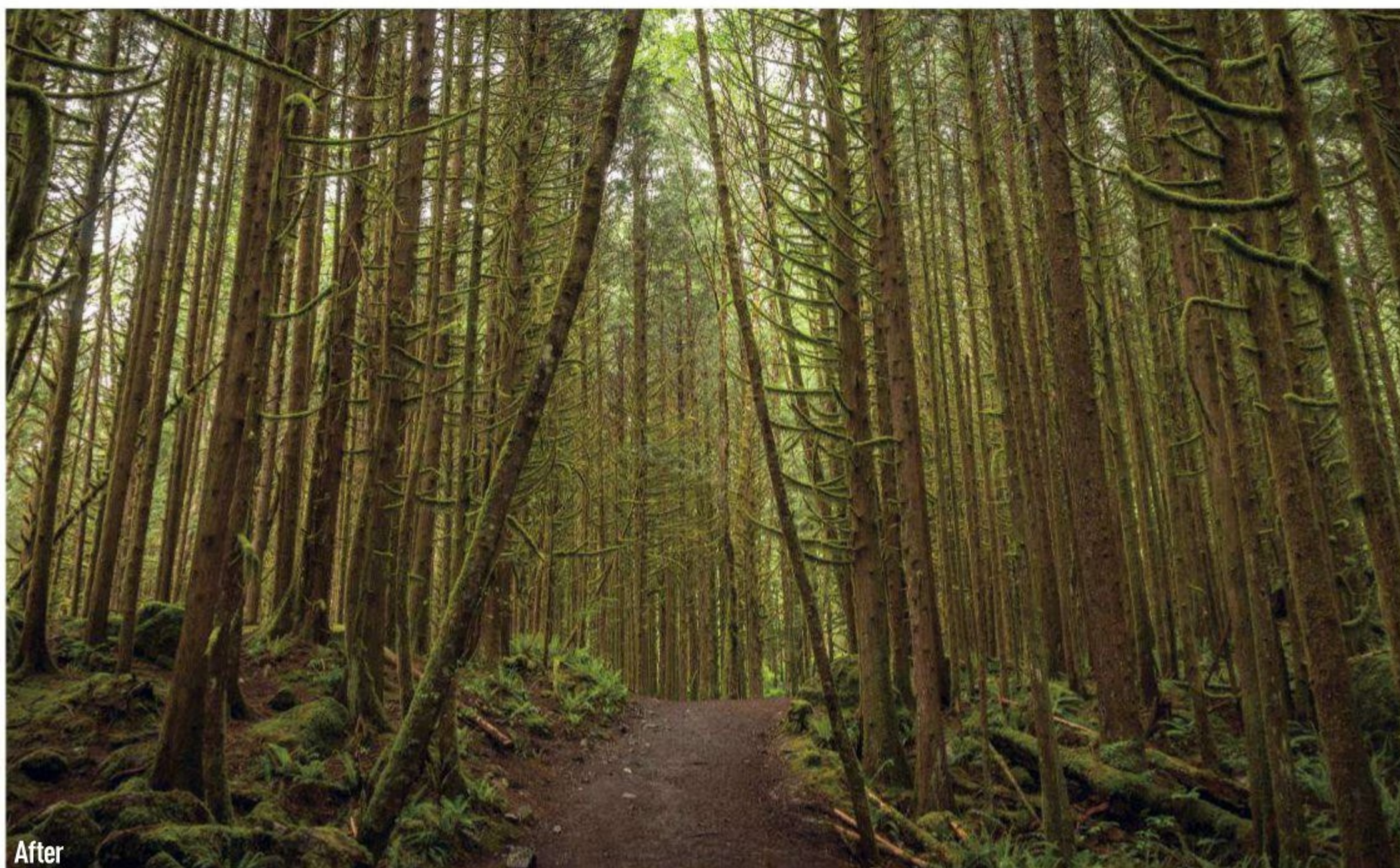
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Retoucher's Guide

SOFTWARE USED Adobe Lightroom 4

SKILL LEVEL 

TIME TAKEN 20 minutes

KEY TOOLS Highlights, Shadows,
Lens Distortion Correction

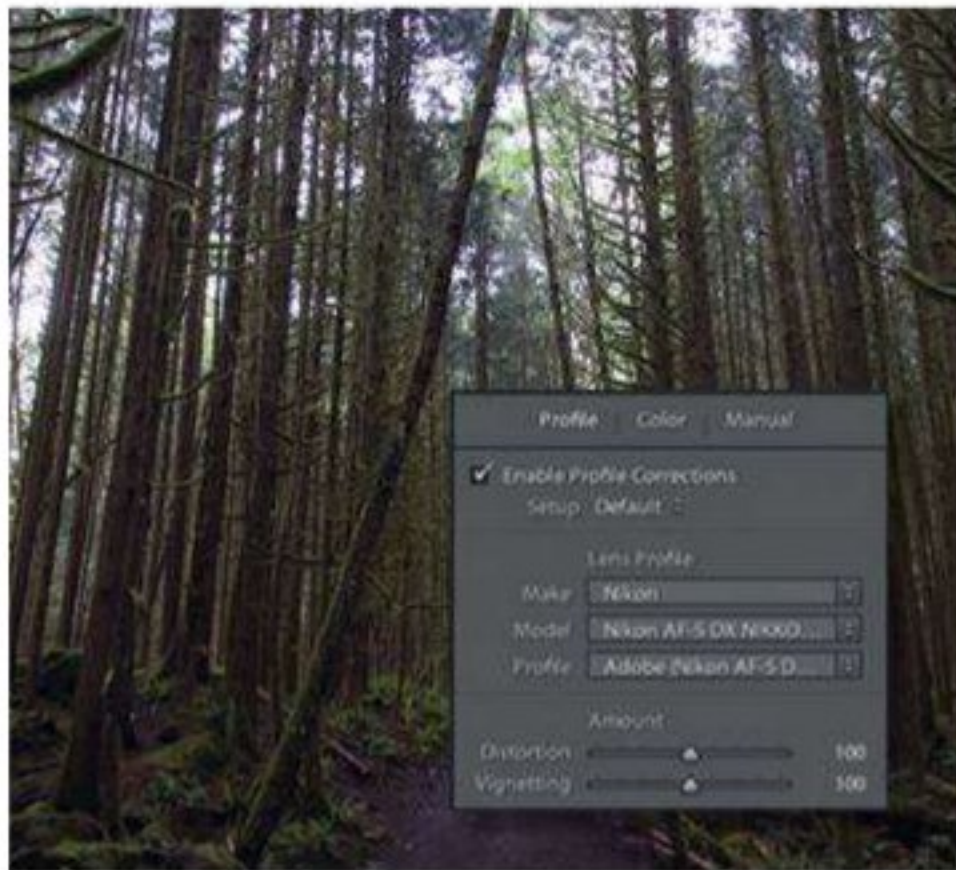
SHOOTING in dense woodland is a difficult business fraught with complications. The high contrast between patches of sky and backlit trees can cause chromatic aberrations, and the woodland itself can often seem flat and dull with little contrast. And if that's not enough to worry about, vivid greens can play havoc with a camera's auto white balance settings.

I recently returned from Canada where I shot one image that displayed all the above. My initial impulse was to consign it to my computer's trash bin, but I decided instead to see just how much of the image could be rescued. Happily, all it needed was a few tweaks in Adobe Photoshop Lightroom 4.1 and I was able to recover the image so that it matched the original scene and, more importantly, matched the one I had in my mind's eye when I fired the shutter.

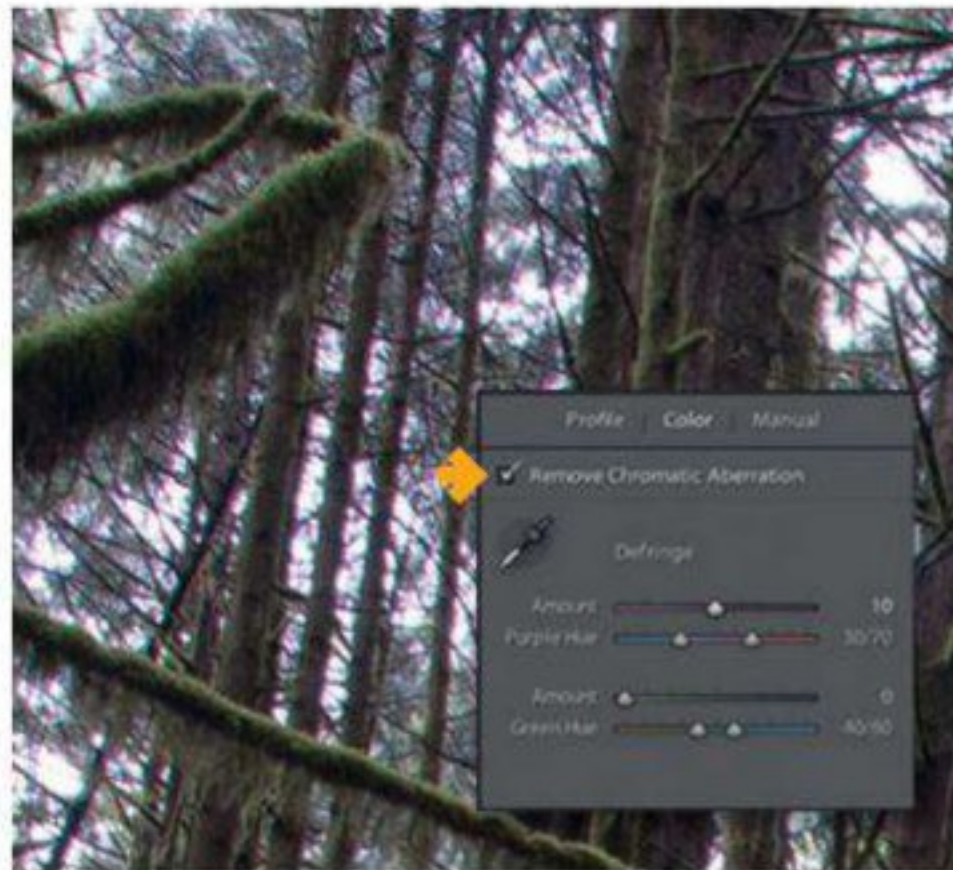
Using Lightroom to edit the raw image gave me a lot of flexibility with settings, plus the convenience of doing all the editing in one piece of software, with the adjustments only applied when the final image is saved. However, all the tools I used are also available in the latest version of Adobe Camera Raw 7.1.

Dark and dense woodlands can be tricky subjects to successfully capture. **Richard Sibley** explains how he used the Highlight and Shadow tools in Adobe Photoshop Lightroom 4 to rescue a dull forest scene





1 The first step is to open the raw image and apply the automated lens correction (under Lens Corrections) in Adobe Lightroom. By reading the metadata from a digital file, Lightroom can see which camera and lens the image was taken with and automatically apply an appropriate correction. In this image it significantly corrects the curvilinear lens distortion.



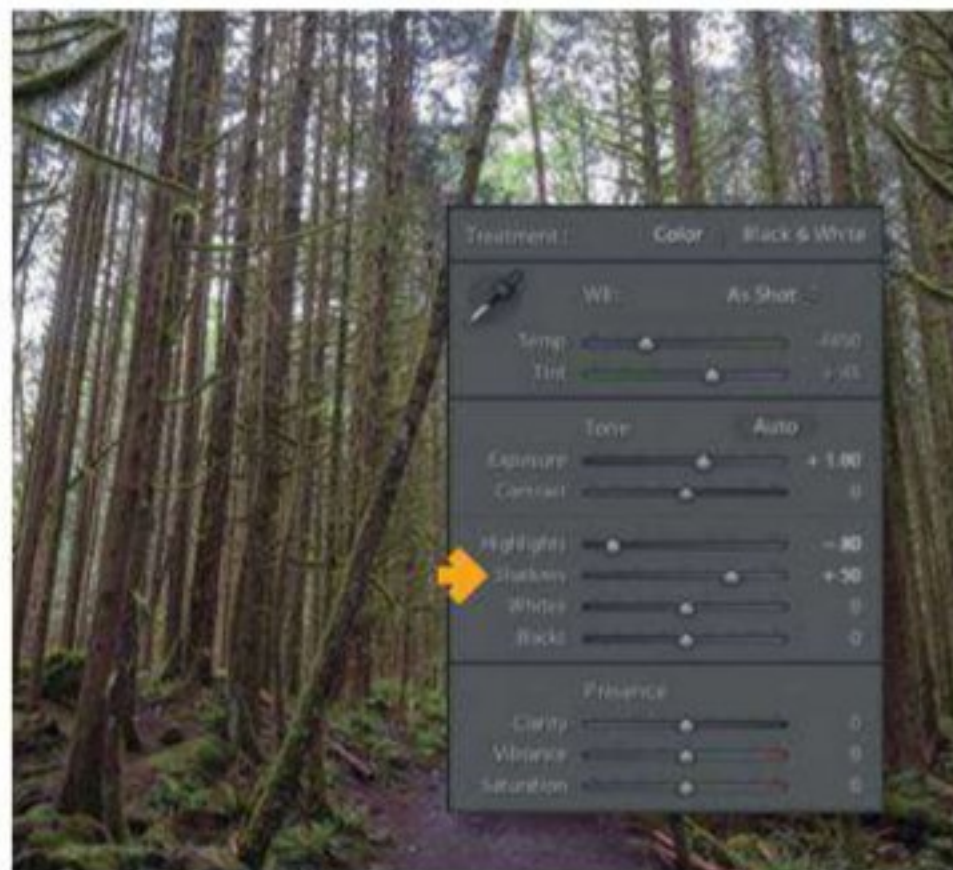
2 While in Lens Corrections, click on Color and tick the Remove Chromatic Aberration box. Increase the strength of the Defringe slider to remove any purple chromatic aberration in the image. In a woodland scene this can often be seen at the corners of an image, on the edges of tree branches where they meet the sky.



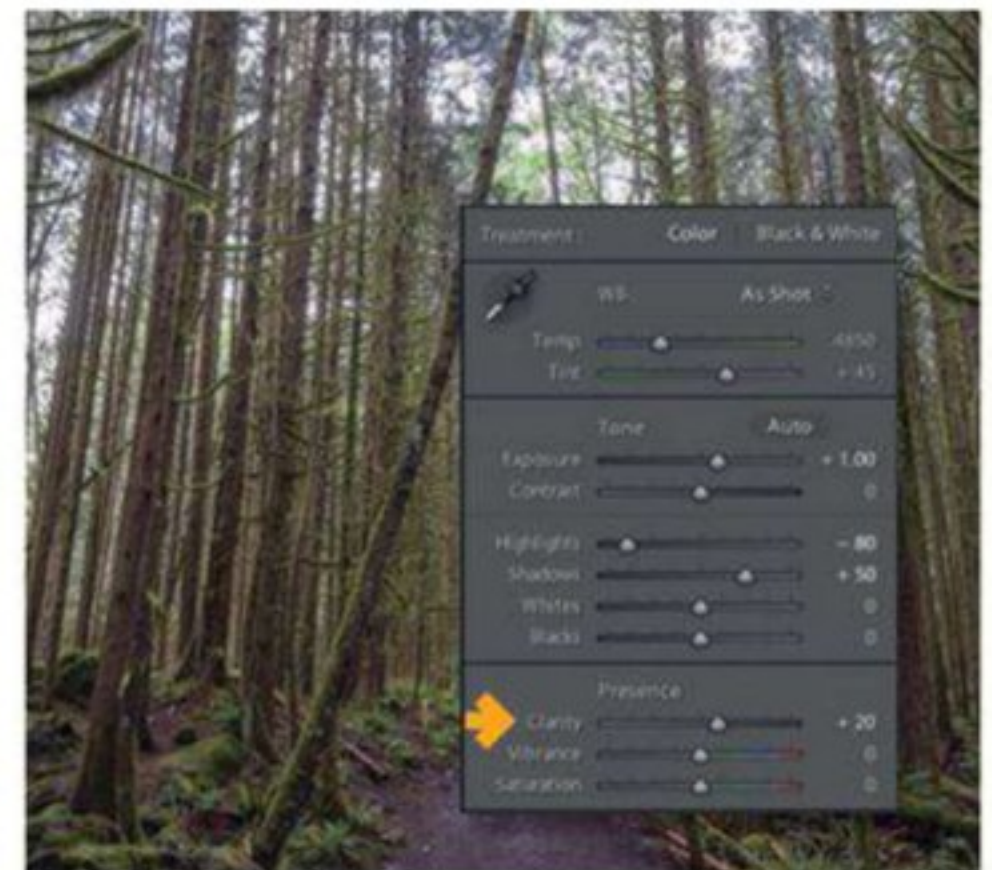
3 With the lens corrections now complete, it is time to adjust the overall image exposure. The aim should be to see more detail in the shadow areas. Don't worry too much about blowing out highlights as we will deal with this in the next step.



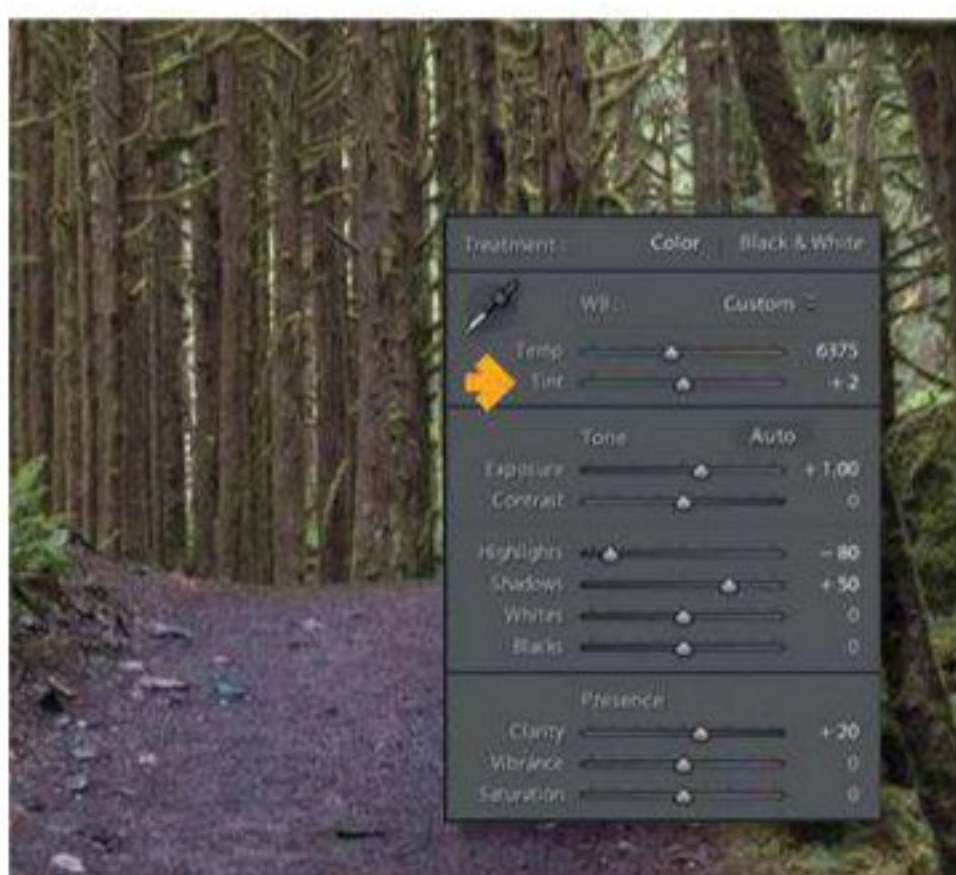
4 As the exposure has been increased, many of the highlight areas at the top of the image have also been increased and blown out. Use the Highlights slider (called the Recovery slider in previous versions of Lightroom) to reduce these highlights to recover some detail.



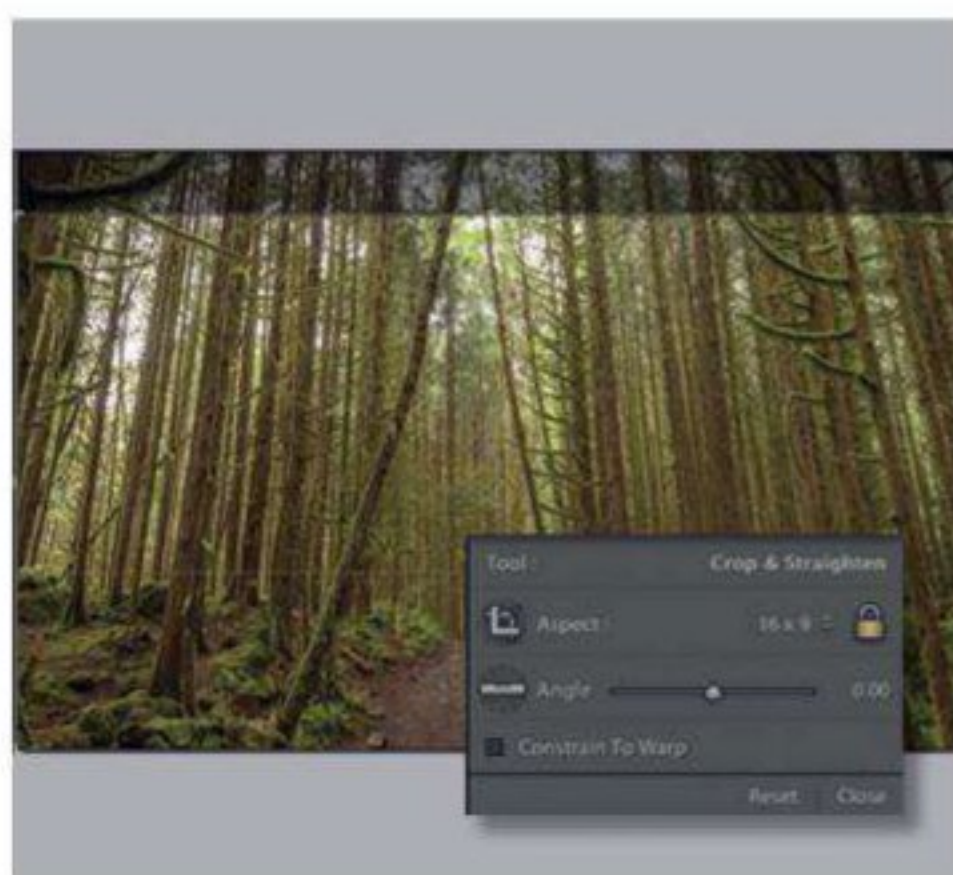
5 Woodlands and forests will always have large areas of shadow, obviously, due to the lack of light through the leaf canopy. Use the Shadows slider to brighten some of these areas to recover some of the dark detail. This slider was called Fill Light in the previous versions of Lightroom and Camera Raw.



6 The image may now look a little flat due to lifting the shadow areas and recovering the highlights. To rectify this, I added some local contrast to the image by using the Clarity slider. This has the added effect of making the image appear slightly sharper.



7 With so much green in the image, a camera's AWB setting is often confused and will try to remove as much as possible by adding purple. Adjust the white balance manually by sliding the green/purple Tint slider to remove the purple and make the image greener. Use the ground as an indicator of the amount of green to add, as this is an area that often looks very purple. If needed, also adjust the yellow/blue Temp slider by adding a touch more yellow.



8 The image is now looking far better, but it can be improved further by using the Crop tool to crop the image slightly at the top and bottom. By removing some of this dead space, attention can be drawn towards the path through the centre of the image.



9 After cropping the image I added a post-crop vignette in Effects to darken the edges and draw attention towards the centre, before performing a final tweak to the brightness and contrast using the Curves tool.



Dougie's work is particularly notable for his use of visual puns, which is a common theme in street photography

An eye for the absurd

Dougie Wallace is a man who notices the weird and wonderful things in life. He talks to **Oliver Atwell** about how he shoots the scenes he discovers on his travels

WOULD it be fair to categorise Glasgow-born Dougie Wallace as a street photographer? Possibly not. It's true that Dougie's work features a lot of the visual tropes that we would normally associate with street photography, such as humour, strange characters, visual puns and the

absurd. But what Dougie – or 'Glasweegee' as some have taken to calling him – shows in his work is that these little themes are not limited to just our own immediate streets. Dougie's photography sees him travelling abroad wielding his Nikon D800 DSLR, and demonstrating that people and locations

the world over are capable of fitting into his own unique way of seeing life. Would it, then, be more appropriate to classify Dougie as a travel photographer?

'Even when I'm photographing in Shoreditch or Blackpool, my work is still essentially travel photography,' says Dougie from his home in London. 'Maybe it's better not to attempt to box myself in. Street photography, art photography, travel photography – if I attempt to categorise myself then it just makes my job that much harder. I was highly commended in the Travel Photographer of the Year Awards



in 2010, and more recently I've been a finalist in the International Street Photography Awards, so I cover all bases.'

While Dougie's work exists in an ocean of images that follow similar themes, his pictures are distinct. The near garish photographs are difficult to ignore and Dougie's eye for a good visual pun and a surreal scene often requires repeated viewings. His ability to come across these scenarios seems to be a natural quality, although he says there is some degree of structure in his pursuits.

'If I go out with my camera, I suppose it does help to have an agenda,' explains Dougie. 'It could be that I'm looking to document stag and hen parties, or in some cases I'm interested in photographing reflections. If I see a picture I'll take it, but I'm not the kind of photographer who can walk around for five hours hoping to find something interesting. I need a hook

Top right: Dougie's images are not restricted to human subjects

Right: Interesting and unusual scenes like this can be found in just about any location throughout the world – even on your own doorstep



ALL PICTURES © DOUGIE WALLACE

'If I see a picture I'll take it, but I'm not the kind of photographer who walks around for hours hoping to find something interesting'

because it helps to keep me focused. Maybe that's a mistake some people make when they go out into the streets with their cameras. They seem to associate the idea of chaos and chance with street photography, but that's not always true. More often than not, you need discipline.'

PEOPLE PHOTOGRAPHER

Dougie first picked up a camera around 12 years ago when he was backpacking around Nepal. One day, while wandering through a market, he came across a stall selling cheap cameras and found that holding one in his hand felt entirely natural.

'I used to go travelling a great deal and that found me taking lots of pictures,' he says. 'Little ideas and projects would develop

naturally. For example, when I was travelling around India for a couple of months, I found myself taking pictures of the taxi drivers in Mumbai. Then I went out to Blackpool and captured the stag and hen parties that I came across. It's natural to me. I've travelled a lot in my life and a little while ago I spent a year studying journalism. So adding those two elements together has given me a pretty inquisitive mind.'

In Dougie's opinion, a street photographer has to be fearless in what he or she does. Looking back at the work of Bruce Gilden and Weegee, it's clear that these were two photographers who had no fear in approaching their subjects and throwing themselves into a situation.

'My images are usually composed





subconsciously, meaning that much of the time I remain inconspicuous and can kind of blend in with my surroundings,' Dougie explains. 'But there are other times when my presence as a photographer is quite crucial to the image. In some of the shots you'll see that there's a particular reaction and look on the subject's face, and that's only there because they're conscious of my presence. They're well aware that they're being photographed. So there are two methods of working when I take my images. It just depends what I think will work at the time, although obviously if someone looks unhappy that I'm taking their photograph then maybe it's best to put the camera away.'

One place Dougie has never had trouble shooting in is India, a location he describes

as being home to some of the friendliest people he's ever encountered. However, that in itself is not necessarily a good thing.

'The risk you take when working with friendly people is that their reaction doesn't make for very interesting images,' says Dougie. 'They'll start putting their thumbs up and smiling. Then it starts looking like a series of holiday snaps. What I want to see is a kind of tension in the face of the subject – a real emotion like surprise or bemusement.'

Another factor that can significantly affect the outcome of a successful photograph occurs after the shutter has been pressed. Flick through the news section of AP, he says, and the issue will be abundantly clear.

'These days, everybody is a media lawyer. There have been so many occasions when I've had people mention a model-release

Above: Often it's the reaction of the subject to being photographed that makes a shot

Below: The ability to find unusual scenes is an important factor in Dougie's work

Bottom right: As well as candid images, Dougie occasionally takes posed shots



Dogie's use of flash is a recurrent theme in his images



form. Unfortunately, a few of them have been serious. It's getting harder to take photos in public places now. Plus, of course, you have the issue of photographing children. Back when Martin Parr was taking photos for *The Last Resort*, it wasn't a problem. But now, if you so much as touch a camera in the presence of a child, people are hounding you out of town with flaming torches and pitchforks.'

STREET PHOTOGRAPHY ETHICS

One clear influence on Dougie's work is Bruce Gilden, a street photographer whose use of flash alerted subjects to his presence. This is particularly relevant due to Dougie's own use of flash, a piece of kit he describes as his own portable studio.

'So long as flash can function within the boundaries of what I want to achieve, composition-wise, then it's great,' he says. 'One of the main issues that I tend to have



with a lot of street photography is that because the photographer wants to remain as distant from the subject as possible, they rely on natural light. The problem there is that natural light can sometimes be quite flat. Using flash can create a certain atmosphere – it's dramatic and theatrical. More than that, it can add a fuller dimension to a scene.'

Of course, using flash links directly back to something Dougie mentioned previously – sometimes the reaction of a person being photographed makes an image work.

'When you're using flash, it's difficult to hide because as soon as that light goes off you're announcing your presence,' he says. 'But a person's surprise at that invasion is something that can really make an image stand out. Their expression can be priceless.'

Dogie's temerity as a photographer, particularly one working within the field

'I'm not sure if there's anything I wouldn't photograph. Pretty much anything is fair game'



of 'street photography', raises another issue – that of ethics. Looking through his portfolio of work, it quickly becomes clear that Dougie has no issue with taking images of subjects that some other photographers would shy away from.

'I'm not sure if there's anything I wouldn't photograph,' says Dougie. 'Pretty much anything is fair game as far as I'm concerned. Like I said, taking pictures when I'm in a beach environment is difficult because of the presence of children, but other than that I have no issues. It all comes down to what your intentions are, and the overall context. If I take a picture of a homeless person, am I looking to exploit them? Of course not. It's just another facet of what I do. It's another element of the world that I'm documenting, and it's a world that I'll be documenting for a while yet.' **AP**

To see more of Dougie's work, visit his website at www.dougiewallace.com



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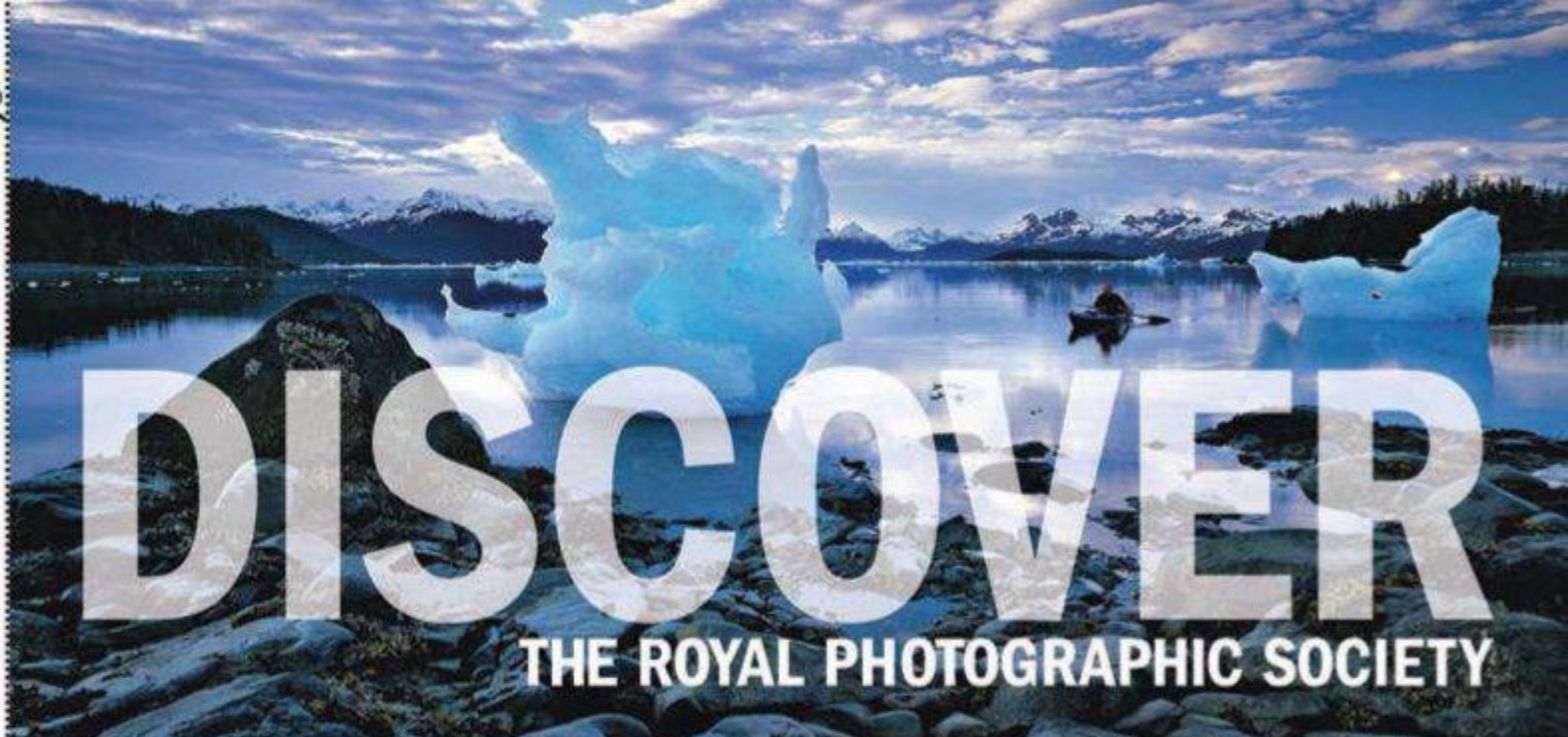
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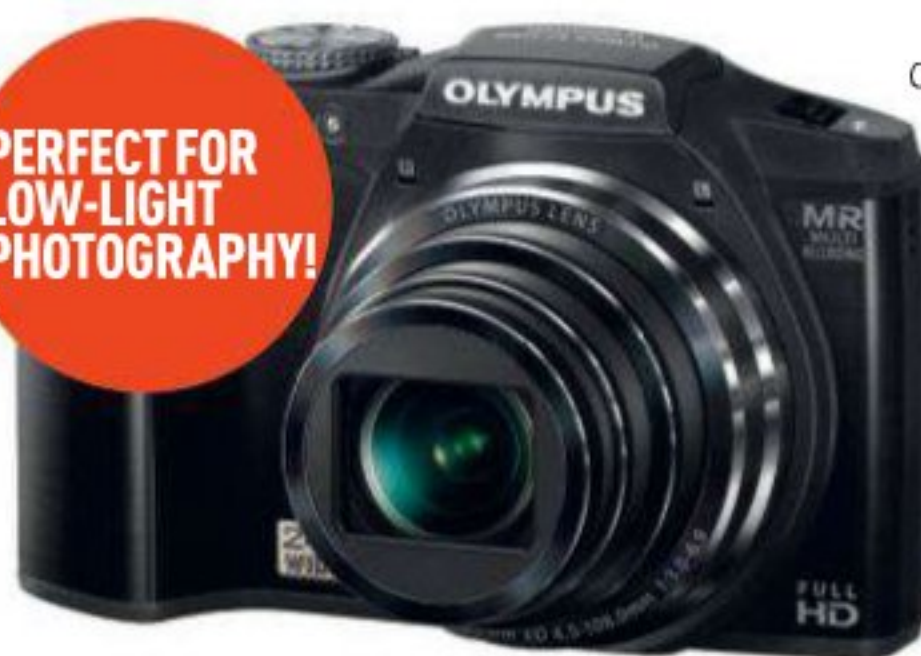
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Visit Peace Camp and take a photo

WE'RE giving eight *Amateur Photographer* readers the chance to win an Olympus SZ-31MR worth £299! As part of the London 2012 Festival, Peace Camp has been created by Deborah Warner in collaboration with Fiona Shaw. It is an artwork spread over eight sites and we'd like you to visit one and take a photograph.

The art installations are designed to be visited from dusk to dawn (9.30pm–5.30am) from 19–22 July. The Peace Camp sites will be set up at eight of the most beautiful coastal locations across England, Scotland, Wales and Northern Ireland, and visitors to the sites will be able to explore glowing encampments of hundreds of tents, and hear a soundscape of voices murmuring love poetry. Visit www.peacecamp2012.com for more

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details about the project.

Amateur Photographer and Olympus have teamed up with Peace Camp producers Artichoke to offer eight fantastic first prizes of Olympus SZ-31MR cameras for the best dusk-to-dawn shot taken at each location. The eight winning entries, and the best 30 additional images, will form part of an exhibition that

will take place in London later this year.

Peace Camp locations are: **1** Cuckmere Haven, near Seven Sisters, East Sussex **2** Godrevy, Cornwall **3** Cemaes Bay, Anglesey **4** White Park Bay, Antrim **5** Mussenden Temple and Downhill Beach, Borough of Coleraine, Northern Ireland **6** Cliff Beach, Valtos, Isle of Lewis, Outer Hebrides **7** Fort Fiddes, Cullykhan Bay, Aberdeenshire **8** Dunstanburgh Castle, Northumberland.

**Visit www.amateurphotographer.co.uk/peacecamp
for details about how to enter**

The closing date for entries is Friday 31 August 2012



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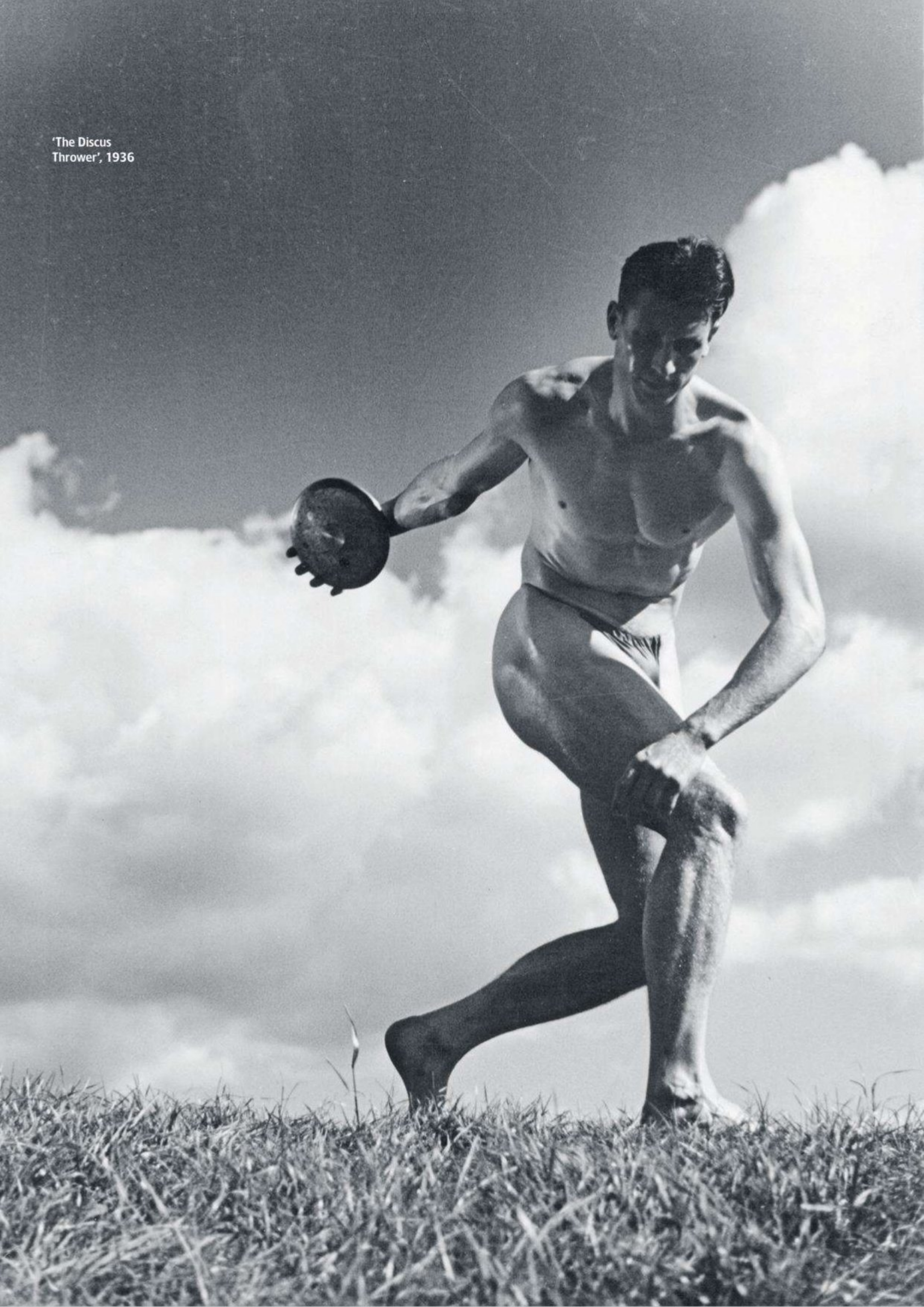


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'The Discus
Thrower', 1936



© ARCHIV LRP



Leni Riefenstahl, self-portrait with Leica, 1939

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

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Leni Riefenstahl

1902-2003

Leni Riefenstahl was a controversial figure whose work reached its zenith in her film and photographs of the 1936 Olympic Games, writes **David Clark**

LENI Riefenstahl lived a long and extraordinary life. At different times she was a dancer, actor, film director and photographer, and has been both praised for her exceptional artistic vision and vilified for her links to the Nazi party.

Her father was a successful German

businessman, but Riefenstahl was interested in the visual arts and initially studied painting. After a period in the 1920s in which she acted in many German silent films, Riefenstahl moved behind the camera and in 1932 both starred in and directed her film *The Blue Light*.

After seeing Adolf Hitler speak at a rally that year, she read his book *Mein Kampf* and later wrote to him requesting a meeting. Hitler was impressed with her filmmaking and invited her to make a documentary about the 1934 Nazi Party Congress in Nuremberg.

'He wanted a film showing the Congress through a non-expert eye,' Riefenstahl later wrote, 'selecting just what was most artistically satisfying – in terms of spectacle, I suppose you might say. He wanted a film which would move, appeal to, impress an audience which was not necessarily interested in politics.'

The resulting film, called *Triumph of the Will*, was released in 1935 and used a range of techniques to create an unashamedly propagandist film glorifying Hitler and the Nazi party. Its success led to Riefenstahl being asked to make the official documentary film of the 1936 Olympic Games in Berlin. For this film, called *Olympia*, Riefenstahl added to the innovative techniques used on *Triumph of the Will* to create a visually stunning celebration of the Games.

She directly drew inspiration from statues of Olympic athletes in Ancient Greece, and she captured the modern Olympians in heroic and idealised poses. In these celebratory shots, some of which were made before the Games began, athletes were often shown naked or semi-naked and she was praised for her powerful depiction of the human form (see 'The Discus Thrower' on the opposite page).

Riefenstahl had an unusually large budget for the film and 30 cameramen were used to cover the full range of Olympic events. In the main stadium, she had pits dug in areas where athletes were competing so she could shoot them from low angles against the background of the sky, exaggerating their physical stature and emphasising their athleticism.

Guzzi Lantschner, one of the cameramen with whom Riefenstahl worked on the Olympic shoot, later praised her abilities. 'I really admired her,' he said in the 1993 documentary *The Wonderful, Horrible Life of Leni Riefenstahl*. 'She had an incredible ability for composing shots and a tremendous eye. The shots she selected were always just right.'

Away from the main stadium, Riefenstahl shot groundbreaking sequences of rowers, marathon runners and divers. For the latter scenes, she shot from a position below the high board to freeze the diver in flight (see 'The Highboard Diver', [page 28](#)).

'I edited to highlight the diving itself and the movement,' Riefenstahl later commented. 'They looked like birds swooping through the air.' She also had an underwater camera being operated under the pool's surface, waiting to capture divers entering the water. This was the first time an underwater camera was used to shoot a sporting event.

The film was seen as a masterpiece and is regarded as one of the greatest sporting





‘Throughout the years, I have looked always for the unusual, for the wonderful, for the mysteries at the heart of life’

documentaries of the 20th century, but it also had propaganda value for Hitler’s regime. Some cultural commentators, including Susan Sontag, have seen Riefenstahl’s obsession with masculine physical power in the film as evidence of her ‘fascist aesthetics’.

Riefenstahl continued her support for Hitler during the Second World War, sending him a congratulatory telegram when German troops occupied Paris. At the end of the war, she was detained by Allied forces and held at various locations for the next three years.

Her Nazi associations resulted in her being shunned by many in the film industry and she found it impossible to get any of her film projects off the ground. Instead, she turned to still photography and initiated several documentary projects. In the 1960s, she began photographing the Nuba tribesmen of Sudan and her work resulted in two successful books: *The Last of the Nuba* (1974) and *The People of Kau* (1976).

Riefenstahl remained active despite the passing years and her link to the Olympics remained strong. She photographed the 1972 Munich Olympics and was a guest of honour at the Montreal Olympics four years later.

She trained as a scuba diver at the age of 72 and subsequently published two books of underwater photographs called *Coral Gardens* (1978) and *Wonders Under Water* (1990). She was involved in a helicopter crash in Sudan in 2000, when she travelled to the region in an attempt to find out what

happened to her African friends during the long-running Sudanese civil war, but recovered from her injuries.

Riefenstahl was still active and regularly scuba diving at the age of 100, but her health gradually failed and she died the following year. Her obituaries reflected the conflicting attitudes towards her, which she provoked throughout her life. In later years, Riefenstahl admitted that she had regrets but denied guilt or wrongdoing, and always avoided political comment.

‘I feel as though I have lived many lives, experienced the heights and depths of each and like the waves of the ocean, never known rest,’ she said. ‘Throughout the years, I have looked always for the unusual, for the wonderful, for the mysteries at the heart of life.’ **AP**

BOOKS

Leni Riefenstahl: A Memoir (published by Picador, 1995) offers Riefenstahl’s own perspective on her colourful life story. For a more critical viewpoint, see *Leni: The Life and Work of Leni Riefenstahl* by Steven Bach (published by Abacus, 2007).

WEBSITES

Riefenstahl’s film *Olympia* can be seen on www.youtube.com or DVD (available on www.amazon.co.uk and www.play.com). Riefenstahl’s official website is www.leni-riefenstahl.de/eng and includes biographical material and a range of photographs from the different stages of her career.

‘The Highboard Diver’, 1936

Biography

1902

Born into a prosperous family in Berlin and named Helene Bertha Amalie Riefenstahl

1920s

Worked as a dancer and actor in German drama and nature films

1932

Directed, co-wrote and starred in the film *The Blue Light*

1935

Directed the Nazi propaganda film *Triumph of the Will*, a documentary about the 1934 Nuremberg Rally

1938

Directs *Olympia*, her groundbreaking film about the 1936 Berlin Olympics

1945

Detained by the Allied forces on suspicion of complicity in Nazi war crimes

1950s-60s

Riefenstahl is effectively shunned by the filmmaking community due to her Nazi connections

1960s

Begins her photographic studies of the Nuba tribe in Africa

1974

Publishes her book *The Last of the Nuba*

1978

Publishes a book of underwater photography, *Coral Gardens*

2000

Riefenstahl’s photographs from the 1936 Olympics are exhibited in a Berlin gallery

2002

Her final film, the marine documentary *Underwater Impressions*, is released

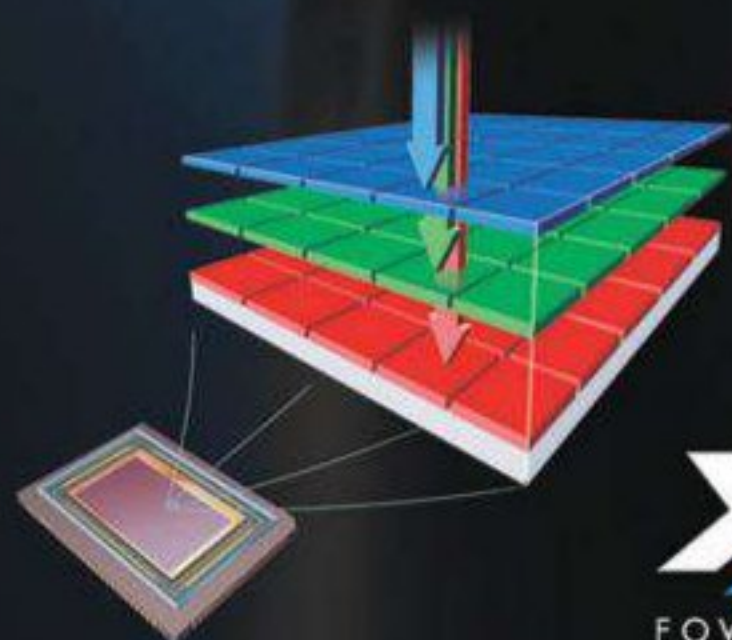
2003

Dies in Pöcking, Germany, aged 101, after suffering from cancer

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PHOTOGRAPHIC SEMINAR SERIES

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MACRO WITH HEATHER ANGEL

To be held on Wednesday 29 August 2012 at 6.30pm in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Due to popular demand, we are delighted to welcome back Heather Angel, the renowned wildlife photographer with a passion for plants, mammals and macro photography

FIND out how you can achieve stunning macro shots with optimum lighting, careful composition, critical focusing and selective depth of field. Learn about the benefits of reflectors, diffusers and fill flash with comparative shots and how depth of field can be enhanced with 3D stacking.

Delegates will be put into a draw to win a Nikon COOLPIX P310 or a Nikon S6300!

These exclusive seminars for up to 90 people are held at the home of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a presentation and Q&A session with Heather Angel from 6.30pm.

You will also have the chance to purchase a signed book from Heather (including her newly launched *Digital Outdoor Photography: 101 Top Tips*) while enjoying a glass of wine with the editorial teams. A goody bag, a hints and tips sheet from Heather Angel, and entry to the Nikon prize draw are included in the price of the ticket.



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Call 0203 148 4326/21 to pay by card

EMAIL us at spiadmin@ipcmedia.com with the words '**HEATHER ANGEL SEMINAR**' in the subject line.

Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

*Only delegates who have purchased a ticket will be entered into the draw to win a Nikon camera. Two names will be drawn on the night and the winners will be presented at the seminar. If a winning delegate is not in attendance, a second name will be drawn at random.

**Please note that places are only confirmed upon receipt of payment. Tickets are non-refundable.



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Round six
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Round 6 of this year's Amateur Photographer of the Year competition,

sponsored by **Samsung** and **Jessops**, is **Exploring the City** (architecture old and new). Take a look at the interiors and exteriors that surround you. What do you see? A busy cluster of confusing shapes or an exciting opportunity to

tackle one of the most undervalued of photographic genres? Architecture is everywhere, from the stunning buildings of capital cities to the humble garden shed. Architectural photography is much more than just pressing the shutter, though. It requires as much thought as the most breathtaking natural landscape, so turn to **page 33** for some ideas on how you can make the most of your photographs. Images likely to catch the judges' eye are those that are creative, skilfully composed and technically excellent. As always, we have thousands of pounds' worth of fantastic camera



**EXPLORING
THE CITY**

© ANDREW STODMAN

equipment up for grabs, as well as the chance to be crowned **Amateur Photographer of the Year 2012**. The closing date for round 6 is **27 July 2012**. The top two winners will each receive a fantastic Samsung camera, while the third-prize winner will receive a £250 Jessops voucher. The top 30 highest scoring photographs will

be published in our 25 August issue, while the scores from the top 50 images will be posted on our website.

For information explaining how to enter, follow the link at the bottom of this page. Please use your full name as the file name and paste the disclaimer into the body of your email if you are sending your entry to us electronically. We also need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win.

How to enter via email: For full details of how to enter via email and terms and conditions, visit www.amateurphotographer.co.uk/apoy12

Round six

EXPLORING THE CITY

For round 6 of APOY, we're looking for eye-catching images of architecture. It doesn't matter whether the things you photograph are old or new. Interesting architecture (both interior and exterior) has been produced throughout many stages of history. It's just a matter of knowing how best to capture it through your camera lens. This round offers huge scope to create all manner of creative, dynamic shots. From the early morning sun throwing long shadows onto a gargantuan skyscraper to the delicate interplay of light and shape in a plush grand theatre, the possibilities are endless. While there is nothing wrong with exploring the buildings of towns and cities, don't forget that architecture takes many forms. Something as innocuous as a bridge can offer all manner of compositional and framing opportunities. Also remember that the surrounding elements can be beneficial to your subject. Too much or too little sky can make or break an image. Take a look at the things that surround your subject – can they be used to give a sense of scale? Lastly, don't be afraid to be a little abstract in your images. Architecture consists of all manner of curves, lines and interesting details. All these things are there for you to explore through your camera.

PLAN YOUR APOY 2012 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced Closes		Results
Water in the Landscape	Bodies of water and land	4 Feb	24 Feb	31 Mar
Natural light portraiture	Portraits using natural light	3 Mar	30 Mar	28 Apr
The World Up Close	Macro (any subject)	7 Apr	27 Apr	26 May
At Dawn and Dusk	Landscapes at the magic hour	5 May	25 May	30 Jun
The Beauty of Plants	Flowers and gardens	2 Jun	29 Jun	28 Jul
Exploring the City	Architecture (old and new)	7 Jul	27 Jul	25 Aug
On the Streets	Street and documentary	4 Aug	24 Aug	29 Sep
Wildlife at Home or Abroad	Animals and birds	1 Sep	28 Sep	27 Oct
The Great Outdoors	Forests and woodland	6 Oct	26 Oct	24 Nov
Life in Monochrome	Black & white (any subject)	3 Nov	23 Nov	29 Dec

1st prize

The first-prize winner will receive a Samsung NX20 with 18-55mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung 20-50mm f/3.5-5.6 lens and a 16GB SDHC Plus memory card, worth a total of £1,446.99. The NX20 is an advanced compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has 8fps continuous shooting, built-in Wi-Fi for email, social networking and transfer, and a top shutter speed of 1/8000sec, while the ISO range of 100-128,000 lets you take high-speed photos even in low light. Samsung's slender, all-purpose i-Function 16mm lens offers great versatility, with quick and easy one-touch access to all your camera's manual settings.



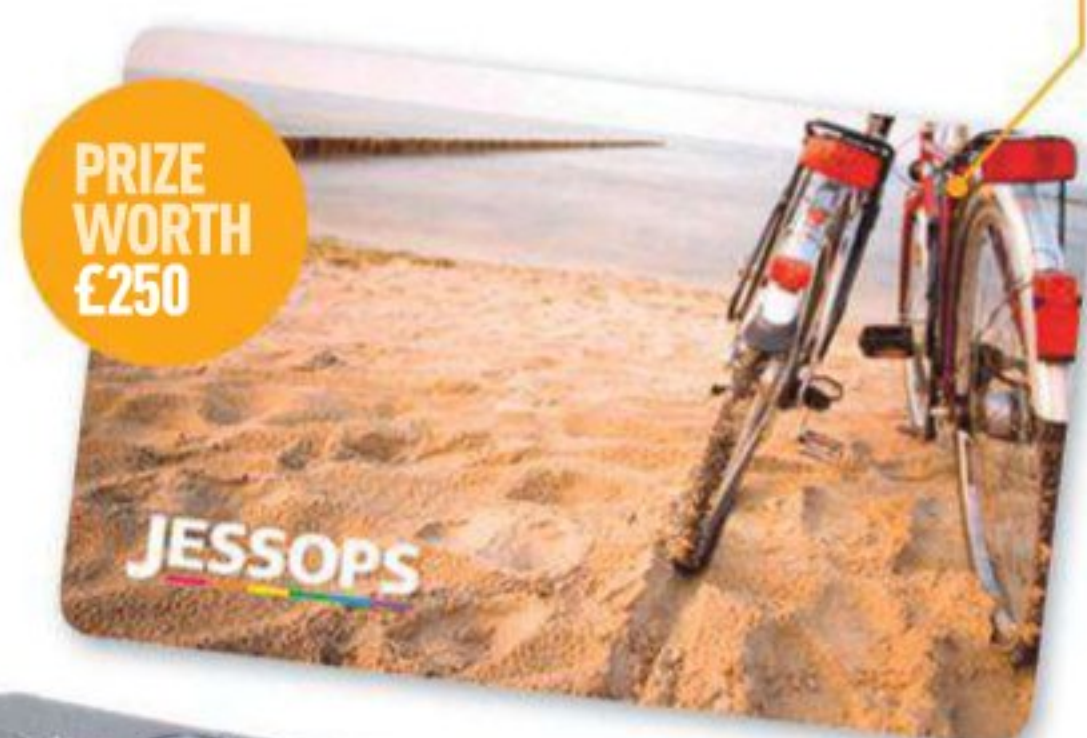
2nd prize

The second-prize winner will receive a Samsung WB850F compact camera and a 16GB SDHC Plus memory card, worth a total of £348.99. The WB850F travel compact has a 16-million-pixel, BSI (Back Side Illuminated) CMOS sensor to help reduce image noise and distortion, even in low-light and 21x optical zoom lens (23-483mm equivalent). The Samsung WB850F also has built-in Wi-Fi connectivity, so users can email photos or share them on social network sites quickly and easily.



3rd prize

The third-prize winner will receive a £250 Jessops Gift Card. Jessops Gift Cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize.



Here are some tips and suggestions to help you get started

Why not try...

LIGHTING

The time of day that you shoot can have a great impact on your images. Take a look at how the light of the morning or late afternoon sun interacts with the strong shapes of your subject. But that's not to suggest that softer light can't offer you great opportunities, too. The flat grey light of a rainy day can add a great deal of atmosphere to your work and create a mood that would otherwise be lost under the strong sun. Also consider how light works in interior settings. If the opportunity presents itself, exploit the window light or artificial illumination that works within the space. Light can be used in a subtle way or in some cases be the subject itself. Experiment and explore.



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LENSES

Knowing which lens to use is one of the most important factors to consider. A wide lens such as a 24-105mm can give you a dramatic sweeping image of a skyline and provide coverage of both foreground and background. Using a wide lens (perhaps even a fisheye) can make an interior scene appear far larger and impressive than it really is. However, make sure that you don't neglect the other end of the scale. Architecture and cityscapes consist of many fascinating elements. A longer lens such as a 70-200mm can help you to hone in on some of the most interesting details of your subject and compress your shot down into a tighter frame.



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COMPOSITION AND FRAMING

Composition is a matter of finding the order in chaos – and that's not so easy when you're faced with so many competing elements. Break your subject down into a series of manageable geometric shapes and you'll soon see how these details work together. Framing is crucial here. It's the device that holds all your subjects in place. Architecture is all about the interaction between basic shapes, but be aware of converging lines. Just shifting your position slightly can help to separate out the details and ensure that your shot is not too cluttered and confused.



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APOY Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Exploring the City, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 27 JULY 2012

PLEASE USE BLOCK CAPITALS

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Surname	
Address	
Postcode	

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable) Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, the Jessop Group Limited, Samsung Electronics Co Limited and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's, the Jessop Group Ltd's and Samsung Electronics Co Ltd's websites and social media should they be selected to promote the competition. 8. You grant IPC, the Jessop Group Ltd and Samsung Electronics Co Ltd the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, the Jessop Group Ltd, Samsung Electronics Co Ltd and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Jessops gift cards are only redeemable in store and not online. Overseas winners will be contacted by phone about how to claim their prize. Samsung Electronics Co Ltd has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prize. The overall prize for the APOY 2012 competition will be to win Jessops and Samsung products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Jessops and Samsung standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, the Jessop Group Ltd, Samsung Electronics Co Ltd or their associated group companies. 22. The Jessop Group Ltd and Samsung Electronics Co Ltd shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

AP publishes more reader photographs than any other photography magazine



ReaderSpotlight



1st

EISA MAESTRO COMPETITION WINNERS

This week we showcase the first, second and third-placed winners in the UK round of the EISA Maestro Photo Contest 2012. Entrants were asked to create a picture story exploring the theme 'Speed'. The first-prize winner goes through to the international final, with the results announced in August. AP is the UK representative for EISA on the photographic panel.

Nathaniel Gonzales London

Nathaniel started taking photographs in 2001. 'I've always been fascinated by the world we live in,' he says. 'The world is so diverse and dynamic, and is continually changing. My aim is to try to capture those fleeting moments with my camera.' Since taking up photography, Nathaniel has never looked back. 'I enjoy taking photos of almost anything,' he adds. 'The images here show light trails from vehicles in central London. I used long exposure times to capture the lights.'

3



City street

1 Trails of light converge in the corner of the frame, creating a dynamic image

Canon EOS 50D, 18-200mm, 4secs at f/16, ISO 200, tripod

Bridge... 1

2 The low-to-the-ground shooting angle draws the viewer sharply into the scene

Canon EOS 50D, 18-200mm, 20secs at f/18, ISO 100, tripod

Bridge... 2

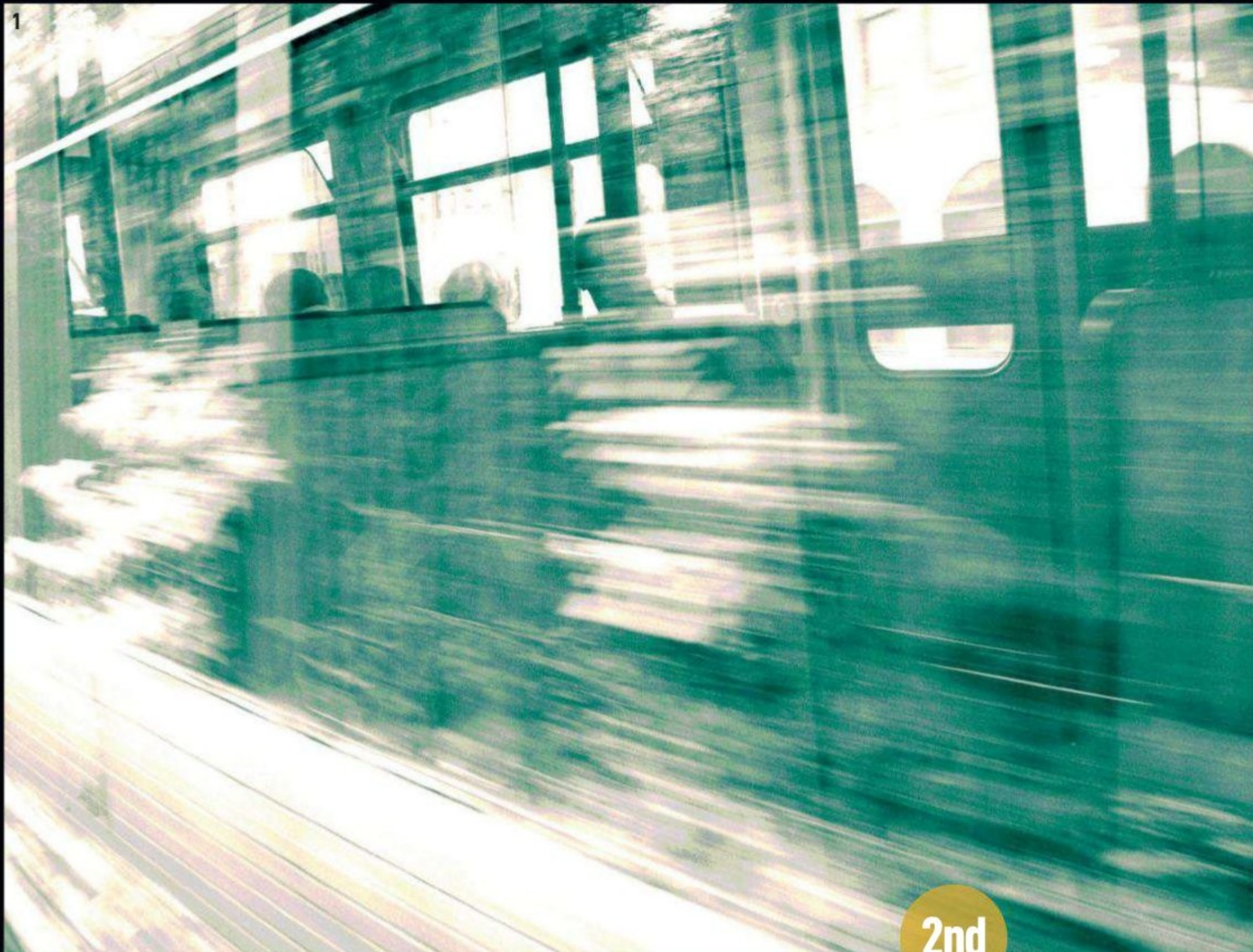
3 Nathaniel creates drama and tension by placing the image's focal point on a third

Canon EOS 50D, 18-200mm, 13secs at f/18, ISO 160, tripod

Round the corner

4 Whooshing curves of light look almost like streamers decorating the city

Canon EOS 50D, 18-200mm, 10secs at f/22, ISO 200, tripod



2nd



Angela Niman

Greater Manchester

Angela became interested in photography just a year ago and since then she has been chosen to represent her local tourism board. During this short time she has been featured in four events and has started her own blog. In these images she aims to show how fast-paced our everyday lives are. Visit her blog at www.ainphotography.moonfruit.com.

Train

1 This abstract and washed-out image truly communicates the theme of the competition
Kodak EasyShare C533, 36-108mm, 1/25sec at f/2.7, ISO 160

Walking

2 The ghostly image uses a common technique but is no less effective for it
Fujifilm FinePix AV200, 17.1mm, ISO 100

Traffic

3 The lights of the street and traffic give this picture a strange hallucinatory feel
Fujifilm FinePix AV200, 17.1mm, ISO 100

3





Steve Walker

Surrey

3rd

Steve has been interested in photography since the 1970s and has experimented with a variety of cameras, lenses and darkroom techniques. He has also attended numerous courses, where he realised that photography was going

to become a serious pastime. With this in mind, he began taking part in as many competitions as he could enter. Steve is a regular reader of *Amateur Photographer* and once he saw the EISA competition he knew he had to enter.

These images were taken at Wings & Wheels, an annual event held at Dunsfold Park in Surrey to celebrate the long history of British aviation and motoring. This year it will be held on 26-27 August.

Napier Railton

1 The dynamic angle of this image gives the car a real sense of high speed. The silver colour also gives the vehicle the appearance of a speeding bullet

Nikon D300S, 300mm, 1/40sec at f/20



Aero-engined motor

2 This shot works in much the same way as the previous image. Placing the camera at an angle has made the car appear as though it is speeding downhill

Nikon D300S, 300mm, 1/40sec at f/16



Aircraft under the wire

3 Using a slow shutter speed has blurred significant portions of this image. However, the strong yellow stands out against the background

Nikon D300S, 300mm, 1/100sec at f/29

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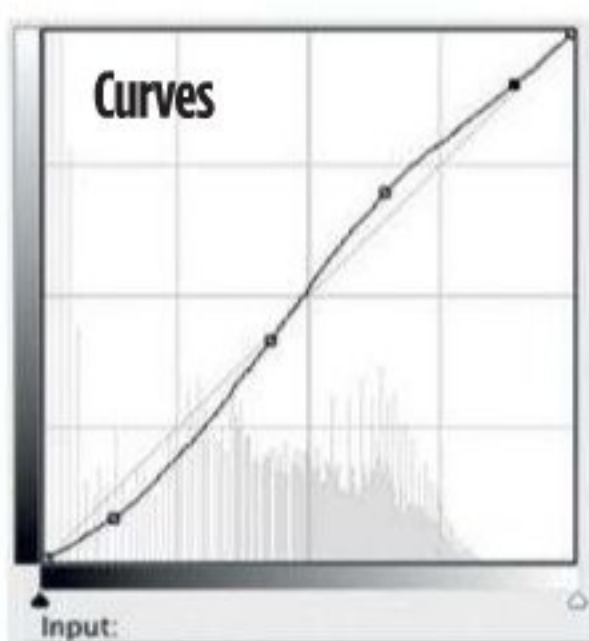
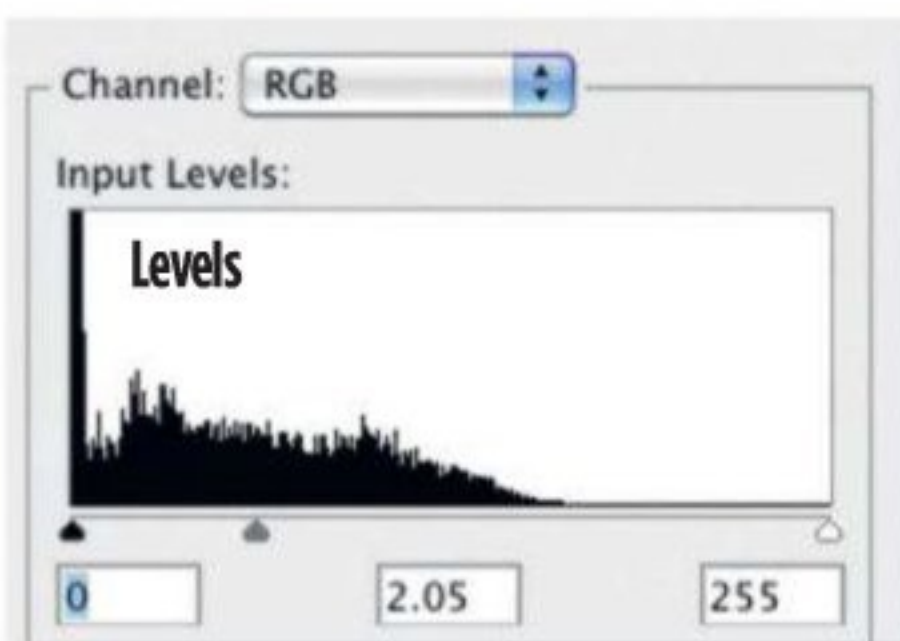


Expert advice, help and tips from AP Editor Damien Demolder

Original



Nicholas's edit



After adjustments



Umbrella reflection



Frog on leaf Nicholas Holliday

Nikon D300, 105mm,
1/500sec at f/16, ISO 200

I'M NOT entirely sure of the circumstances in which this picture was taken, but the flash umbrella reflected in the frog's eye suggests it was either in a studio or with lots of kit on location. Nicholas has sent in both the original and the edited image, and while his edit has plenty of punch, the colours and contrast are perhaps a little too much.

I used Levels on the original file to lighten the midtones dramatically to bring out the detail in the frog's face. A quite heavy curve has put in enough punch, upping the

difference between light and darker shades. I controlled the top of the curves to prevent the lighter areas around the eye socket from burning out to white.

Nicholas removed the umbrella reflection completely from his version, but it leaves the eye looking a little lifeless. Instead, I've used the Blur tool to conceal the detail and then

the Healing tool to smooth the reflection to a plain, light-grey disc. It isn't perfect, but it maintains the life and is not so obviously an umbrella reflection – it might be a cloud.

It's a nice shot, and while the very dark background will bother some, I rather like it. The complaint will be that it doesn't look natural, but I'm not sure why it should have to.



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on [page 3](#). Enclose an SAE if you want them returned



AS MUCH as the light on this barn owl makes it really stand out from its background, the background itself is far too expansive and the subject appears too small in the frame. Even with his 100-400mm lens and 2x converter, John couldn't get quite close enough.

A decent way to deal with this sort of situation is to switch the camera to portrait orientation, so that the subject occupies more of the left-to-right space in the picture. That wouldn't have been enough here, but the principle still works for cropping – when you crop upright you don't need to lose quite as much to make the subject a respectable size.

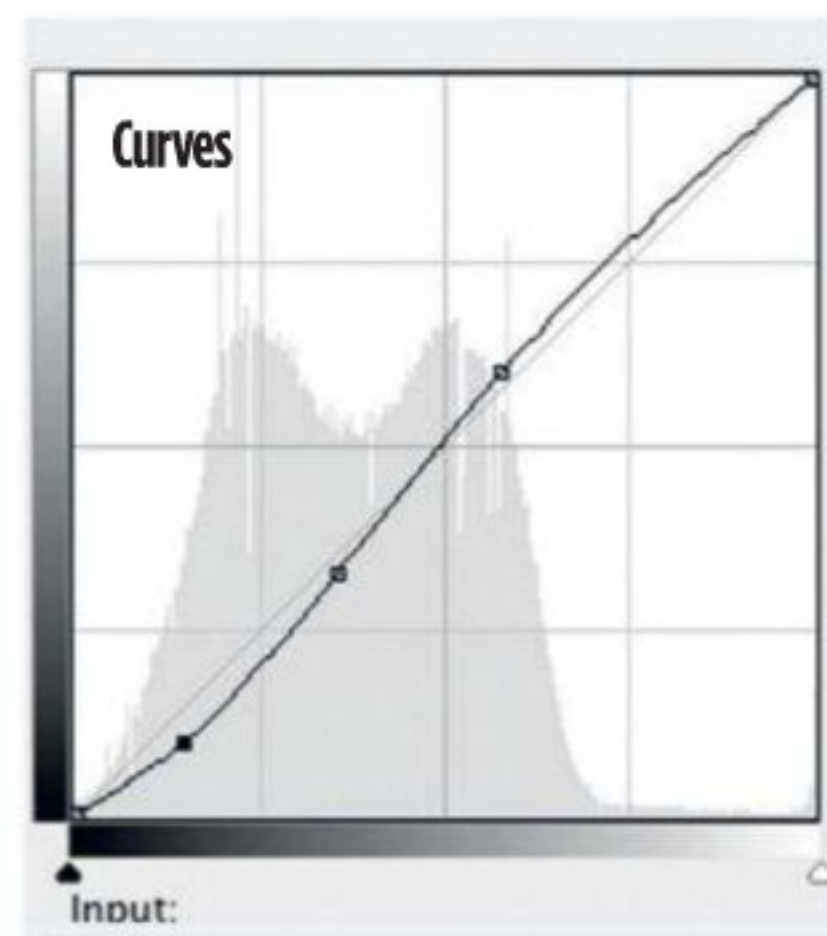
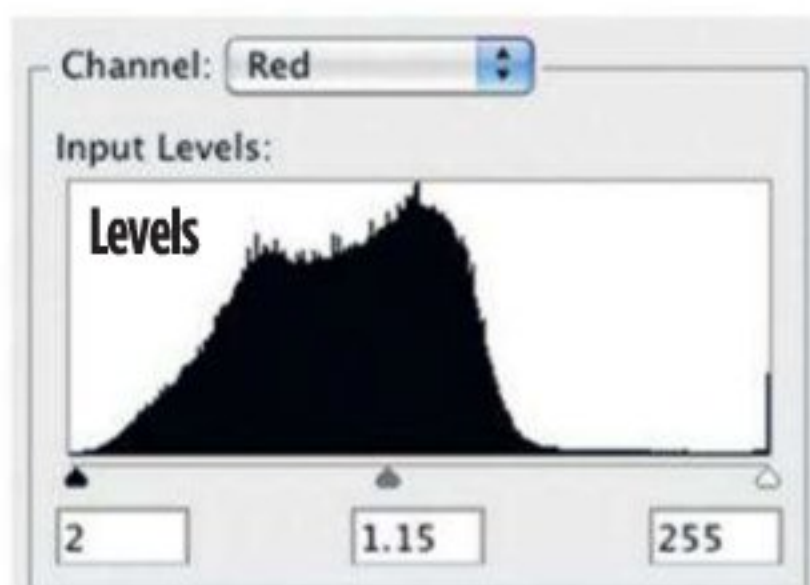
The high ISO setting John used left lots of chroma noise

behind and has reduced the scene's contrast. I removed the coloured dots by duplicating the layer, adding a Gaussian blur of 5 pixels, and then fading the layer to the Color mode.

The colour of the scene is very cool so I added a little red in Levels, bringing up the shadow slider and darkening the midtones. A moderate curve then injected the required amount of contrast and helped to further saturate the colours.

A pass of Unsharp Mask improved the appearance of detail even though there is some camera shake and subject motion. I like the finished image, and so long as it is shown quite small I think John should be very pleased with it.

'A decent way to deal with this is to switch to portrait orientation'



Keshia Bill D'Arcy

Nikon D300, 24-70mm, 1/125sec at f/11, ISO 200

I HAVE been doing a lot of portraits recently and appreciate how hard it can be to get a decent picture of even good-looking people, such as Keshia here. Bill has made a great job of creating an interesting composition, with that curving shoulder, while keeping a close crop and ensuring we have nothing to distract us.

The eye contact is very powerful and the overhead lighting works well to demonstrate the shape of the girl's face, her elegant nose, full eyes and the moderate gloss of her hair. It all looks very good indeed, and Bill's choice of a darker exposure adds atmosphere and gravity.

He says he used a beauty dish to light his model, and while it is a relatively soft light source it is still quite direct. We all – yes, even me – have tiny pimples and skin imperfections, and the dish and its angle have worked to show Keshia's a little more prominently than is desirable.

I used the Healing tool (although a Cloning tool would be fine, too) and took away the more three-dimensional marks to create a smoother skin surface. She is a beautiful girl and deserves the extra five minutes it takes to pay attention to those tiny details. Even so, Bill has taken a great picture, and he wins my picture of the week award.



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Nik Software Snapseed Free

www.snapseed.com

NIK SOFTWARE'S Snapseed app gives Apple iPhone and iPad users the ability to edit and share JPEG and TIFF photos. Apple iPad owners can even edit imported raw images. As well as basic colour and contrast editing options, there are a number of creative modes, such as black & white, tilt and shift, and a faux HDR drama mode. However, Snapseed's biggest pulling point is the way these enhancements are applied.

The app uses Nik Software's U Point and slider technology, as featured in its Color Efex Pro 4 desktop software. Local image adjustments include saturation, brightness and contrast, all of which are controlled using touchscreen gestures, and the controls soon become intuitive.

With a huge range of editing options, and the ability to export images to Flickr, Instagram, Facebook or via email, it may be the only photo app you'll ever need.

Snapseed is available for free on the iPhone, iPod and iPad. Desktop versions are also available for Mac OS 10.6.8 or later (£13.99) and Windows XP SP3 or later (€15.95/around £13).

Rob Sibley



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Crosskase Solar backpack £139.99

www.crosskase.com

CROSSKASE'S Solar backpack incorporates a solar cell and rechargeable battery pack, allowing equipment to be charged via a USB cable. The solar cells are capable of producing 3W of power, taking nine hours of direct sunlight to charge a lightweight, 2,200mAh Li-Ion battery, which can also be mains charged. Adapters are included for most mobile phone and GPS gadgets, while other devices, such as compatible cameras, can be charged via their own USB cables. Portable Apple products are compatible with the Solar, and Crosskase claims the battery is capable of charging an iPhone 4 in two hours, using 50% of a charged battery, which I found to be accurate.

The bag has a number of pockets, as well as space for a 13-15in laptop. Sadly, the bag is not really designed for a DSLR camera, but could comfortably fit a compact system camera and a couple of extra lenses.

Although a great idea as far as it goes, it would also be nice to see a dedicated DSLR version of the Solar. Also, I would like to be able to remove the solar panel, for external charging, or simply so that the bag could be washed. **Rob Sibley**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Adobe Creative Cloud

The new subscription service from Adobe allows you to rent Photoshop, but how useful is it for photographers? We find out.

AP 14 July

Sony Cyber-shot DSC-RX100

This high-end Sony compact camera has an impressive 20.2-million-pixel, 1in sensor. Is it the best compact camera yet?

AP 14 July

24-70mm group test

We test a range of these popular premium lenses, including the new Canon 24-70mm f/2.8 model.

AP 21 July

Samsung NX210

We find out what's new in this 20.3-million-pixel compact system camera from Samsung.

AP 21 July

Canon EOS 650D

It's the first DSLR to feature a touchscreen, and a 3in, 1-million-dot one at that. We take a look at the 18-million-pixel Canon EOS 650D.

AP 4 August



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Leica X2

With its instantly recognisable style, a 16.2-million-pixel, APS-C-sized sensor and fixed 24mm f/2.8 lens, we find out whether the **Leica X2** is a street photographer's dream

Richard Sibley
Technical writer



IT HAS been almost three years since Leica released its X1 compact camera. At the time, it faced little competition as the only other compact cameras with large APS-C-sized sensors were the Sigma DP1 and DP2. Since then, the market has shifted away from DSLRs, and compact system cameras have become the largest area of growth.

Faced with this new demand for smaller cameras with larger sensors, compact cameras have had to raise their game, and Sigma's DP2 is now only one of many

compacts featuring a large sensor that will compete with the Leica X2. For instance, Sony has recently announced the Cyber-shot DSC-RX100, which has a 1in sensor, while Canon's PowerShot G1 X, with its *near* APS-C-sized sensor, has received much praise. However, it is the APS-C-format Fujifilm FinePix X100 that will provide the most direct comparison with the Leica X2. With so much competition, it will be interesting to see where the X2 sits among the current crop of cameras.

FEATURES

There are only a few differences between the Leica X1 and X2. The most significant change is the 16.2-million-pixel, APS-C-sized CMOS sensor, which is 4 million pixels more than in the X1. Along with this increase in resolution, the new sensor has

AT A GLANCE

- 16.2-million-pixel, APS-C-sized CMOS sensor
- Elmarit 24mm f/2.8 lens
- ISO 100-12,500
- Optional EVF
- Metal body
- Street price around £1,575

an expanded sensitivity, with a maximum ISO 12,500 setting compared to just ISO 3200 in the X1. A further significant change is the addition of an accessory port, which allows an electronic viewfinder to be added to the X2's hotshoe. I'll cover this in more detail later.

One of the reasons Leica is held in such high esteem is the quality of its lenses. Optically, the X2 is unchanged from the X1, and is fitted with a fixed Leica Elmarit 24mm f/2.8 lens. As the X2 uses an APS-C-sized sensor, the 24mm lens offers the angle of view of a 36mm lens when used on a full-frame camera. This is a fairly standard focal length, but it is wide enough for landscape images and street photography, while being just about long enough for documentary portraiture. In short, the camera should appeal to travel and documentary photographers, in much the same way as the Fujifilm FinePix X100 does with its 23mm f/2 lens. For more on the lens, see *Features in use* on [page 46](#).

As the Leica X2 is designed with the enthusiast and professional photographer in mind, it is no surprise to see that once again the Adobe DNG raw format is used for raw image capture. This format is widely compatible with most raw-conversion software, including the superb Adobe Photoshop Lightroom

4, the full version of which comes included with this camera.

There are few shooting modes on the X2. It is very much a camera for the 'conservative' photographer, with basic aperture and shutter priority and manual exposure modes. Shutter speeds range from 1/2000sec to 30secs, in 1/3EV steps.

Should more illumination be needed, there is a flash hotshoe compatible with Leica's SF 24D and SF 58 flashguns, as well as a built-in pop-up flash, the design of which has been changed since the X1. The older camera has a flash that pops up when it is pressed down, but this causes it to sometimes pop up when accidentally pressed while the camera is in use. Some photographers have even reported that it popped up while taking a slight knock in a camera case.

This time, the pop-up flash, while still sunken into the X2's top-plate, is activated not by pressing it down but by releasing a small catch on the rear, just to the left of the accessory port. The flash also has a hinged bracket that raises it higher than the previous flash, moving it a little further away from the lens, which in turn helps to produce a more flattering effect for portraits and a reduction in redeye.

7/10

BUILD AND HANDLING

Even if the Leica X2 weren't carrying the famous 'red-dot' logo, the camera would still be unmistakably a Leica. The metal top plate, black leather-effect body-wrap and simple lines show the lineage of the Leica X2, and again, it helps cement in our minds the expectations we should have of the camera.

Generally, the X2 is a very simple affair. On its top plate sit two control dials – one for the aperture and one for shutter speed – as well as the shutter button. The power switch is also on the top plate and doubles up as the single or continuous



shooting mode selector.

On the rear of the camera is a fairly standard button arrangement, allowing direct access to white balance, ISO, exposure compensation, flash, self-timer and focusing modes. Although the buttons on the rear are nicely positioned, they are raised from the back of the camera and, for want of a better expression, 'clicky' and 'plasticky' when pressed. There is a lack of

Above: Raw files reveal that the lens does suffer from chromatic aberrations, but these are automatically removed in-camera for JPEG images

finesse when it comes to the rear buttons, which is in contrast to the otherwise superb build quality that distinguishes Leica.

All other settings are accessed via the on-screen menu, which is understated, to say the least. The 38 menu options are, in fact, all on the same single menu list. There are no submenus or different categories, just a list. This isn't the first time we have noted this on a Leica – the menu is basically

FEATURES IN USE

LEICA ELMARIT

24MM F/2.8 ASPH



Filter diameter	N/A
Lens elements	8
Groups	6
Diaphragm blades	7
Aperture	f/2.8-16
Minimum focus	30cm
Length	Approx 3.8mm
Diameter	Approx 58mm
Weight	N/A
Lens mount	Fixed

THE LEICA X2's 24mm f/2.8 lens comprises eight elements, arranged into six groups, with one aspherical element, which should help to reduce distortion and aberration. The Elmarit designation is used by Leica to describe any of its lenses with an f/2.8 aperture.

Having a fixed rather than a zoom lens on

the X2 means that the lens can maximise the potential resolution of the sensor, rather than be compromised by the complicated optics of a zoom. In this respect, the Leica Elmarit 24mm f/2.8 Asph is very good. There is little loss of sharpness in any of the corners, making it useful for landscape images. Curvilinear

distortion is also kept to an absolute minimum and won't really be noticeable unless the user is shooting objects with straight lines at close to the minimum shooting distance.

Faint chromatic aberrations are visible towards the edges of raw files, but have been removed in JPEG images.

‘The X2 will fit into a large coat pocket and does not weigh enough to be burdensome when exploring a new city’

the same as that on the M9, and while I’m not a fan of overworked, complicated and over-illustrated menu systems, a few subcategories would have been useful. That said, the menu’s simplicity makes it easy to use and, anyway, the settings that are most commonly changed are found among the first dozen. I suppose my gripe is that when I am paying so much money for a high-quality camera, I want a menu that doesn’t feel like an afterthought. Overall, though, the Leica X2 is a pleasure to use and has the ‘feel’ of a film camera.

Although it is described as a compact camera, the larger sensor in the X2 makes it bigger than most consumer compacts. This isn’t much of an issue, however, as it will still fit into a large coat pocket, and it doesn’t weigh enough to be burdensome when exploring a new city. In fact, the X2 has a point-and-shoot quality about it, especially given its fixed lens and simple control system. In many ways, the fewer options in terms of control offer more freedom to just get on with taking better photos.

8/10

WHITE BALANCE AND COLOUR

There are five colour settings on the Leica X2, comprising standard, vivid, natural, b&w natural and b&w high contrast. The saturation and contrast can be adjusted separately, and each of these also has five different strength settings.

Of these colour modes it is best to avoid vivid, unless the saturation is set far lower than the default standard setting. Colours are far too intense, which has an adverse effect on bright blue skies. Bright areas that are almost beyond the camera’s dynamic range are saturated, but due to the lack of definite colour detail they are shown as cyan rather than blue. I even had some images that faded from cyan to blue across the scene.

In standard and natural modes, with AWB set, blue skies look better. In fact, they look almost as if a polarising filter has been used. I would recommend using the natural mode and just adding a touch more saturation and contrast to achieve an image that is more ready for printing straight from the camera.

Setting the camera to its black & white shooting modes, I found that the b&w natural mode was a little too flat. Switching to the b&w high contrast mode was better, but even then I found that I was increasing the contrast to its highest setting to really get punchy black & white images. This is,



of course, entirely subjective and other photographers may prefer a flatter image with more shadow detail.

One of the advantages of using the DNG raw format is its compatibility with almost all raw-editing software. This makes it easy to correct the colours of images shot with the X2, and to really allow the images to fulfil their potential.

Above: Exposed for the detail in the sky, this image shows how much shadow detail can be recovered

7/10



The 35mm (equivalent) lens sometimes left me feeling a little far from documentary subjects

AUTOFOCUS

One of our criticisms of the Leica X1 is that its autofocus is slow. Thankfully, this is an area where the Leica X2 has improved upon its predecessor, but while the AF is now faster, it is still not quite as fast as would be expected for a camera with a fixed-focal-length lens.

The contrast-detection AF assertively moves the lens to the point of focus before a green square is displayed to show that focus is achieved. The system is prompt, without being snappy. Recent compact system cameras have made real advances in the speed of contrast-detection AF, and while the Leica X2 is faster than the X1, it still lags a little behind the best focusing speeds that compact system cameras have to offer. In testing, however, I didn’t find the AF speed to be a huge issue. The subjects the X2 will be directed at are likely to be static ones, such as cityscapes, or those for which the camera will be pre-focused, like street photography or candid portraits.

The X2 also has face-recognition AF, which detects faces as soon as they enter the frame. I found that for most of the test I set the X2 to 1-point AF mode. An 11-point mode is also available, which automatically selects one of 11 points around the centre of the frame. The final AF option is spot focus, which uses a much smaller AF area to allow focusing with more precision. There are 196 possible positions when shooting in both the AF point and AF spot modes, although the very edges of the frame are unavailable, but as these areas are rarely used for the point of focus it shouldn’t be an issue.

Manual focusing is possible on the X2, and is electronically controlled via a dial on the rear of the camera. A magnified view is displayed in the centre of the screen, but its relatively low resolution means it is a little tricky to find the exact sharpest point of focus. Again, this should not

Camera test Leica X2

present a real issue, as the X2 is unlikely to be used in manual focus all that often.

7/10

METERING

The Leica X2's metering system is fairly traditional. Its evaluative metering is called smart multizone metering, and on the whole it works well. On a few occasions I added 1/3EV to some exposures. This was usually in slightly overcast weather, where the bright sky caused the main subject of the image to be backlit and, as a result, a little underexposed. Of course, this tendency to underexpose in such conditions is a characteristic common to most metering systems, and it is easy enough to dial in the compensation. However, I would have preferred a dedicated control dial, rather than requiring a button press first. This would make the X2 feel even more like using a film camera, and a dial could have been added to the lens barrel, which, although bevelled, currently does not rotate and serves no function. Centreweighted and spot metering are also available.

8/10

DYNAMIC RANGE

I found the dynamic range of the Leica X2 to be good without being outstanding. Generally, the evaluative metering exposes images to avoid any burnt-out highlight detail, which can cause underexposure in shadow areas.

It is possible to increase the brightness of shadow areas, but only by around 2EV before colour noise becomes very apparent, even at ISO 400.

7/10

NOISE, RESOLUTION AND SENSITIVITY

Raw images taken with the Leica X2 show about as much detail as you would expect from a camera with a 16.2-million-pixel sensor. JPEGs, however, are a little underwhelming, only reaching around 24 on our test chart when shooting at ISO 100, which is about what you'd get from a 12-million-pixel sensor.

More detail can be revealed from the DNG raw files, with images taken at ISO 100 reaching almost 28 on our test chart. This is about on a par with most other 16-million-pixel sensors. The DNG raw images sharpen nicely in Adobe Camera Raw, and it is easy to control colour noise as the sensitivity increases.

Noise is relatively well controlled at low ISO sensitivities, but is visible at ISO 1600. At ISO 3200, luminance noise can be seen, despite apparent attempts to smooth it out in JPEG files. At this sensitivity there are only slight signs of chroma noise in shadow areas.

The maximum ISO 6400 and ISO 12,500 settings are actually best avoided as luminance noise

Facts & figures

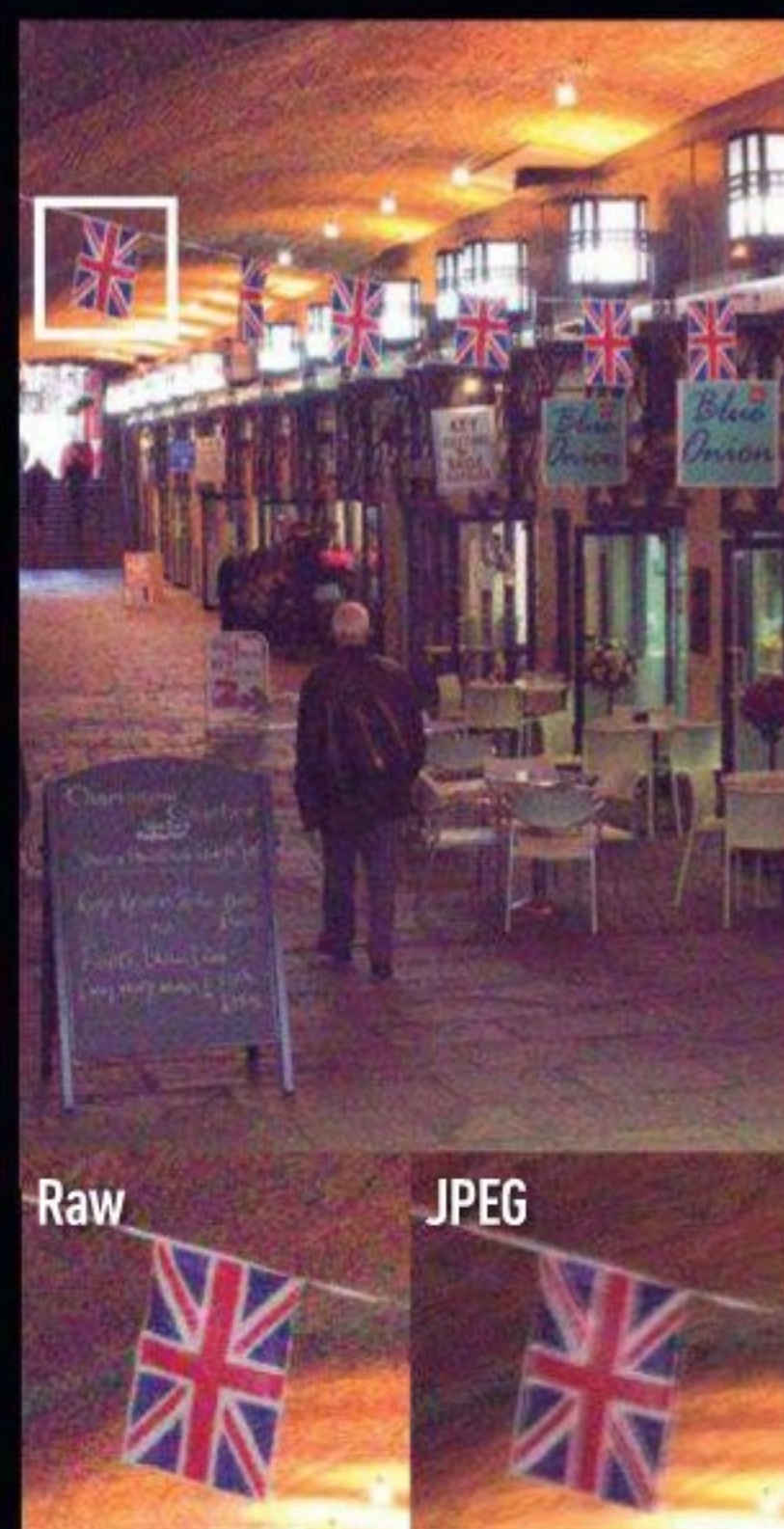
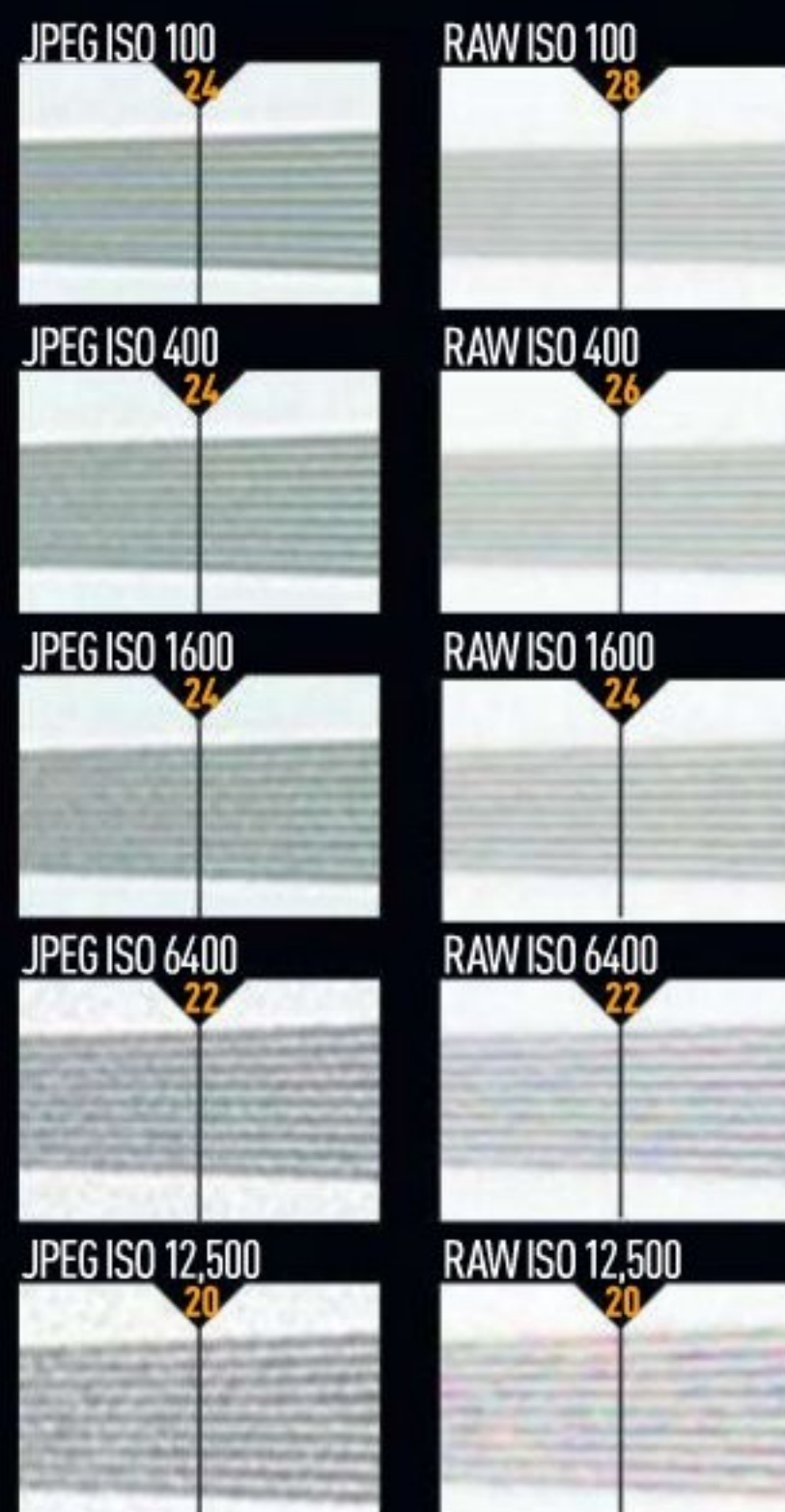


RRP	£1,575
Sensor	CMOS with 16.2 million effective pixels
Output size	4928 x 3264 pixels
Lens	Leica Elmarit 24mm f/2.8 Asph (equivalent to 36mm on 35mm format)
File format	Raw (DNG) + JPEG simultaneously, JPEG
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/2000sec in 1EV steps
Max flash sync	1/2000sec with built-in flash
Aperture	f/2.8-f/22 in 1/3EV steps
ISO	ISO 100-12,500 in 1EV steps
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-area intelligent multiple metering, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 5 presets, plus 2 manual, fine adjustment along amber/blue, green/magenta axis and Kelvin values
White balance bracket	No
Colour modes	Standard, vivid, natural, b&w natural, b&w high contrast film modes may be applied to JPEG images
Drive mode	Max 5fps in continuous high, for up to 6 raw (DNG), 6 JPEG or 6 raw + JPEG files
LCD	2.7in TFT with 230,000 dots (approx 76,600 pixels)
Viewfinder type	Optional optical device
Focusing modes	Manual or single-shot AF
AF points	195 individually selectable points, or automatic selection of one of 11 points. These 11 points can also be grouped into 5 collections to target the focus area
AF assist	Yes, built-in lamp, range approximately 3m
DoF preview	No
PC socket	No
Built-in flash	Yes – GN 5m @ ISO 100
Cable release	No
Memory card	SD, SDHC and SDXC
Power	Rechargeable Li-Ion battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	316g (without battery or card/s)
Dimensions	124 x 69 x 51.5 mm

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. www.leica-camera.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed Elmarit 24mm f/2.8 Asph lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Taken at ISO 12,500, raw images have a lot of luminance and chroma noise. This is reduced in JPEG files, but at the expense of detail

FOCAL POINTS

Flash

The internal pop-up flash reveals itself from the top plate on the left-hand side of the camera and is accessed via this switch

Accessory port

There is currently only one accessory for this port, the Leica EVF-2



Camera shown actual size

Hotshoe

The hotshoe not only allows the use of Leica-compatible flashguns, but also holds the optical and electronic viewfinders

Control dial

This wheel rotates around the control buttons to allow menus and images to be quickly scrolled

Accessories

As well as the electronic and optical viewfinders for the Leica X2, there is a range of other accessories. The most notable of these are the handgrip, which costs around £100, and the brown leather Ever Ready case, which is around £150.

HDMI port

On the side of the Leica X2 is an HDMI port. This allows an HDMI cable to be connected so that images can be viewed via a compatible television screen.

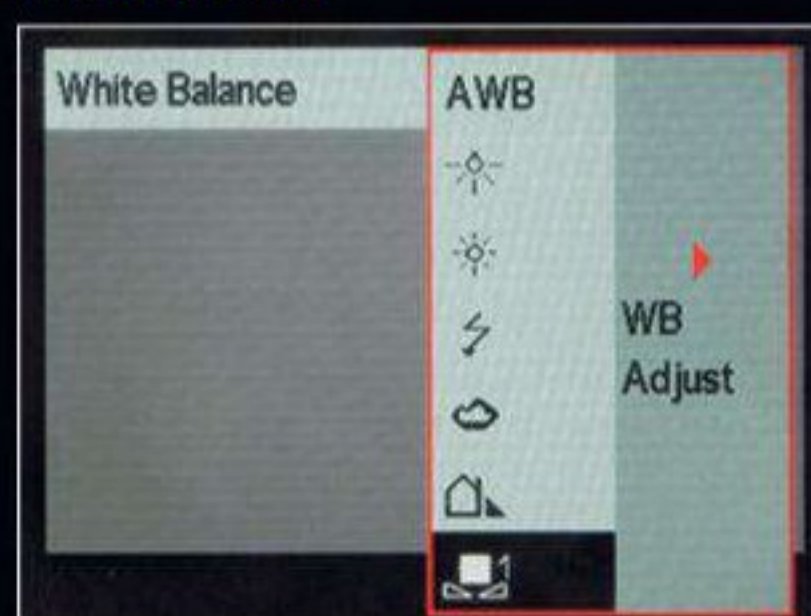
Battery

Leica quotes that the Lithium-Ion battery supplied with the X2 should be able to take around 450 exposures from a full charge. I found this figure to be accurate, and would feel comfortable taking the X2 away for a weekend without needing the charger.

Memory

As well as being compatible with SD, SDHC and SDXC memory cards, the Leica X2 also has 110MB of built-in memory.

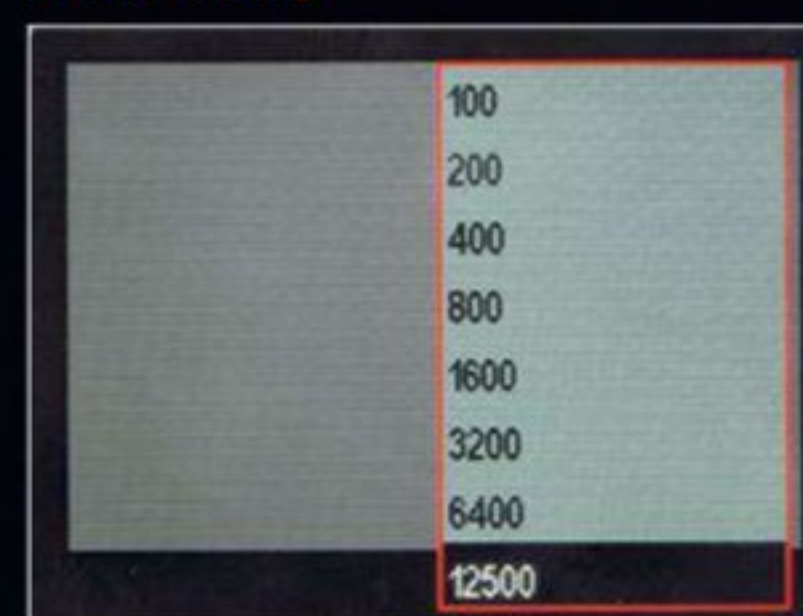
White balance



Film modes



ISO sensitivity





I found the in-camera b&w high contrast mode could actually do with some more contrast. Pictured above is a converted DNG raw file compared to the in-camera JPEG

is very apparent in each. In fact, at ISO 12,500, it appears that there has been a lot of sharpening and contrast applied to compensate for flat images that have had luminance noise reduction applied. The overall effect is not very flattering. I would recommend that ISO 3200 be the maximum setting that most photographers should consider using.

When converting raw files at ISO 6400, it is possible to reduce colour noise almost completely, but to keep detail some luminance noise must be retained. The resulting images are just about usable, if not ideal. Even when shooting raw, the maximum ISO 12,500 seems a step too far, and it is difficult to find a suitable compromise between noise and resolution detail. The best option is to convert these images to black & white and add a hint of speckled grain effect, to make them appear like a push-processed film.

28/30

VIEWFINDER, LCD AND LIVE VIEW

New to the Leica X2 is an accessory port that allows the Leica EVF-2 viewfinder to be attached. This is the same 1.4-million-dot electronic viewfinder as the Olympus EVF-2. In fact, I mounted the Leica viewfinder on an Olympus XZ-1 compact camera and it worked perfectly. This is interesting, as the Olympus viewfinder can be used on the Leica X2. Not only is the Olympus EVF-2 viewfinder around £100 cheaper, but it is also available in a silver finish, which will complement the silver version of the X2 rather nicely.

I really enjoyed using the X2 with the Leica viewfinder. The combination works well and once again it gives the feeling of using

a traditional film camera. The viewfinder is bright, with a good refresh rate, and it certainly displays a better-resolution image than the rear LCD screen.

Of course, electronic viewfinders aren't to everyone's taste, so thankfully there is also an optical, hotshoe-mounted viewfinder also available. The Brightline Optical Viewfinder has the advantage of not relying on the camera's batteries and being brighter than the electronic display. It is also cheaper and will appeal to more traditional photographers.

Whether the electronic or optical viewfinder is preferred, I would recommend that one of the viewfinders be purchased with the X2, due to the poor-quality LCD screen. While most manufacturers now use at least a 3in monitor, the X2 offers a smaller 2.7in, 230,000-pixel (690,000-dot) display. Its specification really is quite dated now, with even £300 compact cameras offering 3in, 921,000-dot screens. The resolution makes it difficult to discern details, and as the screen is also fairly reflective it is difficult to see in bright sunlight. Using the viewfinders really changes the experience of using the camera, and I would recommend that potential purchasers of the Leica X2 also factor in the cost of buying one of them. Of the two viewfinders I actually enjoyed using the EVF more. It offers a high resolution, with all shooting information, and acts as an angle finder, allowing the user to shoot at low-angles simply by rotating the hinged finder through 90°.

As a camera designed purely for photography, there is no video-shooting option in the Leica X2, and neither should there be.

7/10

Competition



Fujifilm FinePix X100

TESTED AP 23 APRIL 2011



Canon PowerShot G1X

TESTED AP 25 FEBRUARY 2012

THE LEICA X2 has a lot of competition, although not all of it in the form of fixed-lens, large-sensor compact cameras. Almost all compact system cameras are potential rivals, with the added advantage of having interchangeable lenses.

However, the Fujifilm FinePix X100 is the most obvious rival. Unlike the X2, the X100 has a lower-resolution, 12-million-pixel sensor, but a similar 23mm f/2 lens. At around £680, it is also less than half the price of the X2.

The Canon PowerShot G1 X is also a possible contender. This costs around £700 and has a 14-million-pixel sensor, which is a 'cropped' version of the 18-million-pixel sensor used in Canon's EOS DSLRs. It has the added advantage of a 28-112mm (equivalent) f/2.8-5.8 zoom lens, which offers more versatility.

Verdict

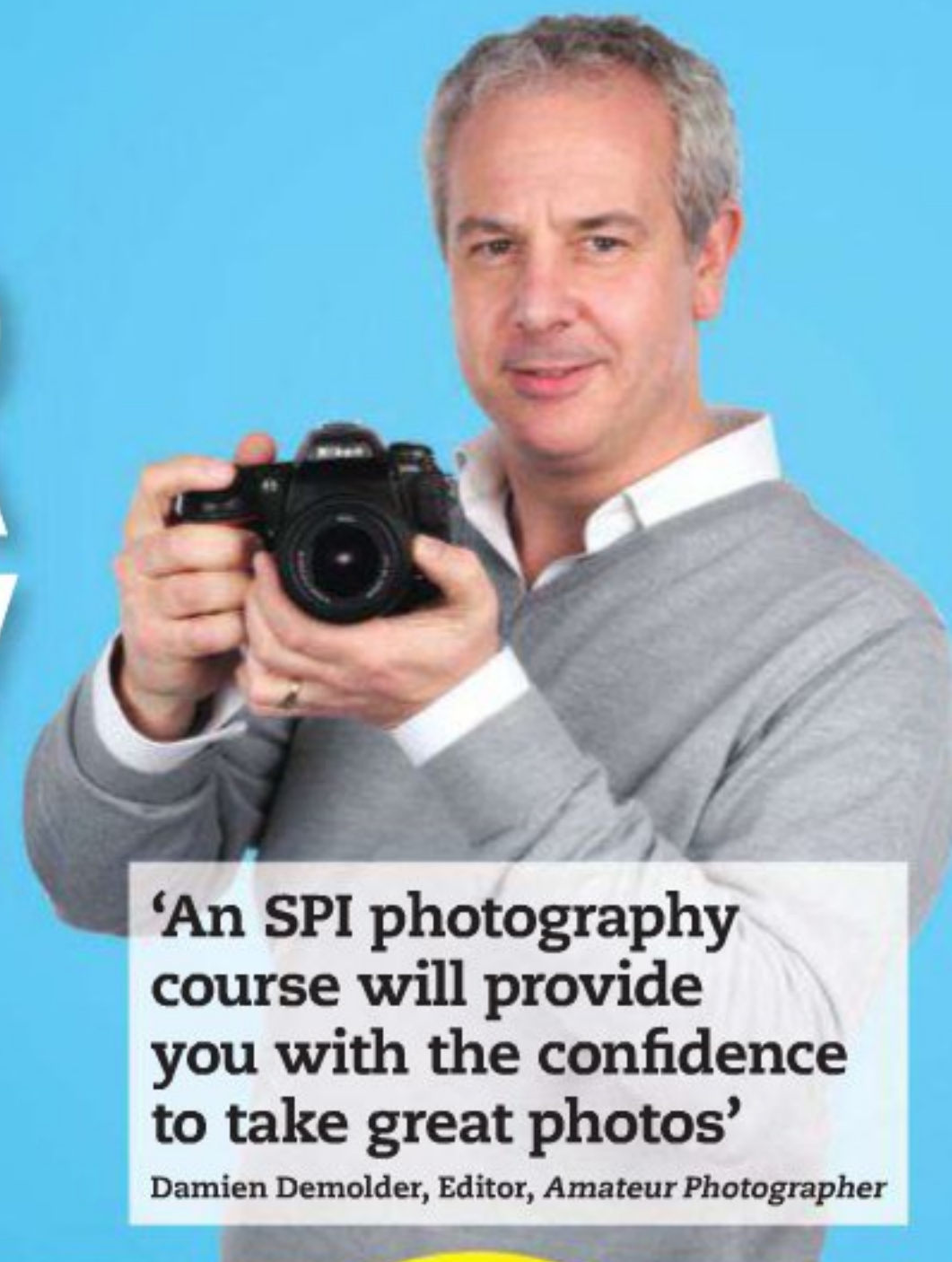
IN WHAT is becoming a very competitive and overlapping market, the Leica X2 stands out as a high-quality, well-built camera, with a sharp lens and good image quality at low sensitivities. Sadly, however, the X2 has in many ways arrived a few years too late. Cameras such as the Fujifilm FinePix X100 will provide strong competition, and many photographers will instead opt for a compact system camera.

The lack of any finesse to the camera's buttons and on-screen menu is a little strange given the high quality of the rest of the body, and the screen is also looking somewhat dated. However, the accessory socket and optional EVF are very welcome improvements over the previous X1.

Lacking many additional features, the Leica X2 is a very conservative camera, designed and built for photographers who want the convenience of a digital model but with the high quality of a professional film compact. However, with such a high price tag, many may look elsewhere for a better screen, or the convenience of a 24-70mm zoom lens.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Advanced compact										
Rated Good										
79%										
FEATURES	7/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	7/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

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AskAP

Let the AP team answer your photographic queries



D800 VS D800E

Q I read Tim Coleman's review of the Nikon D800 (AP 28 April) with interest as I am thinking about buying this camera. Could you tell me, though, whether you think it is worth spending an extra £300 on the D800E (price £2,689.99 at the time of launch) or should I stick with the D800? From your tests, the D800E seems to produce better results, but is moiré a problem and how can it be removed in Photoshop?

I currently use a Nikon D300 and D7000, and will sell my Mamiya 6 medium-format outfit to help pay for the D800, which will be used mainly for landscapes.

John Strain

A Both the Nikon D800E and D800 are excellent cameras that can produce A2-sized prints at full print resolution. However, the D800E is sharper than the D800. If you are planning to print your landscape images at A2 size and larger, I would choose the D800E because the crispness of detail gives it the edge. If you shoot a variety of subjects and more often print at A3 size, then I don't think you will see the full benefit of the D800E.

Another factor to consider is what lens you are using to take the photograph. To get the most out of

the camera, a top-class lens should be used – there's no point buying the D800E and skimping on the lens. I have found lenses such as the Nikkor 24–70mm f/2.8G ED AF-S and Nikkor 50mm f/1.4G AF-S optics are fine, as well as the more expensive prime lenses.

Some typical situations in which moiré is evident is in the fabric of clothing, the feathers of a bird, and in grille patterns in buildings and bridges, which is where you may notice it. In general use, I found only a few situations where moiré was a problem.

Tim Coleman



LENS FOR WILDLIFE

Q I own a Canon EOS 60D camera and am looking to buy a telephoto lens for wildlife photography. What would you recommend? I have about £900 to spend. **Alison Smith**

A That's a good budget for such a lens, Alison. That said, the Canon EF 100–400mm f/4.5–5.6 L IS USM telezoom – a favourite among wildlife photographers – is just beyond your budget, costing about £1,250. You could look around for a second-hand one, but if you do, make sure you try it out first as these lenses can go out of alignment with the slightest knock and often need to be re-calibrated to perform at their best.

Further down the Canon range, at around £375, is the EF 70–300mm f/4–5.6 IS USM, which covers a useful zoom range and includes Image Stabilizer technology to help avoid blur due to camera shake.

For something with a bit more reach, Sigma offers a 120–400mm f/4.5–5.6 DG OS HSM in Canon fit for around £710, while Tamron's 200–500mm f/5–6.3 SP Di costs around £900. However, the maximum aperture at the longer zoom length of the Tamron lens is smaller than f/5.6. Canon advertises the EOS 60D's AF points as working at apertures of f/5.6 and wider, so you might find the AF system struggles at longer focal lengths. That is why I'd recommend the Sigma lens. **Ian Farrell**

SWITCHING SYSTEMS

Q At what point does someone consider moving systems to another manufacturer? I have been a Canon user for a few years, and

ASK...

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FROM THE AP FORUM

Upgrade dilemma

Les_g asks I'm thinking of exchanging my Canon EOS 5D for a more up-to-date model, like the EOS 550D, which represents very good value. My dilemma is whether this would represent improved picture quality over the older technology. How do you think

AP GLOSSARY

RECIPROCITY LAW FAILURE

There is a simple law governing exposure: the brightness of an image is governed by the relationship between intensity and time ($i \times t$). We understand this reciprocity law as the need to shorten a shutter speed when we open up an aperture, thereby increasing intensity. It's a relationship that works well in normal picture-taking situations, but when shutter speeds get longer, this relationship falls down and we suffer reciprocity law failure.

There are many explanations for the basis of reciprocity law failure, but perhaps the easiest to understand is based on film's tendency to become less sensitive as light levels drop. Consider light to be a stream of particles called photons. Each grain of (usually) silver halide crystal needs

a certain number of photons to make a permanent change and for a latent image to be processed. At low light levels, this number may not be reached in enough time and the silver crystals will revert to their former state. For example, if four photons are required to make a change to a single piece of light-sensitive grain, but only two arrive, the latent image will not be formed.

This drop in sensitivity is enough to cause headaches with long exposures, but only applies to film photography. It's possible to calculate how much the exposure times need to be lengthened, but the most practical way is to bracket exposures to get the right result. You'll need to take action once exposures creep above about 1sec. **Ian Farrell**

have built up a collection of lenses and EOS 5D and EOS 5D Mark II bodies. I was waiting for the EOS 5D Mark III to come out, but am disappointed by the lack of extra resolution in this model compared to the Nikon D800. I'm tempted to switch to Nikon, but don't know if it's worth it. Do you know whether Canon is planning to increase the pixel count on its cameras to respond to Nikon?

Rob Victor

A The pixel war came to an end a few years ago, Rob. The EOS 5D Mark II and Mark III are superb cameras used by professional photographers all over the world. There is much more to photography than pixel count. I think you may be making the mistake of wanting to upgrade for the sake of it.

It's true that the Nikon D800 offers

14 million pixels more in resolution than the EOS 5D Mark III, but before you sell all your EF lenses, ask yourself why you think you need that? Are you currently frustrated by the maximum print size offered by your current EOS 5D Mark II? I doubt this is the case, since an A1-sized print hanging on my office wall, which was shot on that camera, looks stunning.

In the D800, Nikon has provided a camera that will appeal to those who have a 12-million-pixel D700 or D300S. I would not recommend switching from an already-good Canon system for it, though.

If you have money burning a hole in your pocket, try the EOS 5D Mark III. You'll love the low-light performance, improved handling and increased sharpness and speed. However, as with any upgrade, also ask yourself whether buying it will make you a better photographer. **Ian Farrell**

the EOS 5D would stand up to the higher pixel count in a smaller sensor?

beejaybee replies The Canon EOS 5D is more than a match for any of the newer cameras in terms of sheer image quality. The fancier processors on the newer cameras can actually make it more difficult to get useful information from the sensor, even in raw mode. The logical replacements for the EOS 5D are the EOS 5D Mark II or the EOS 7D. The EOS 550D is not a bad camera, but it feels like a toy in comparison with the EOS 5D.

Learning replies If you have not got a rational reason to change, then don't. How long will it

be before EOS 5D Mark II owners are trading up to the EOS 5D Mark III? I use a cropped sensor myself and my lenses have been bought with that format in mind for several years. You, on the other hand, have full-frame lenses and know how to use them.

Benchista replies There are some good reasons to upgrade. In feature terms, for me, the sensor cleaning was worth it by itself. Also, if you wish to shoot video, or require live view, then a more modern camera makes sense. If you shoot mainly macro, the increased pixel density of a camera such as the EOS 550D will help. For more general work, though, the larger sensor of the EOS 5D will give you more options.

In next week's AP

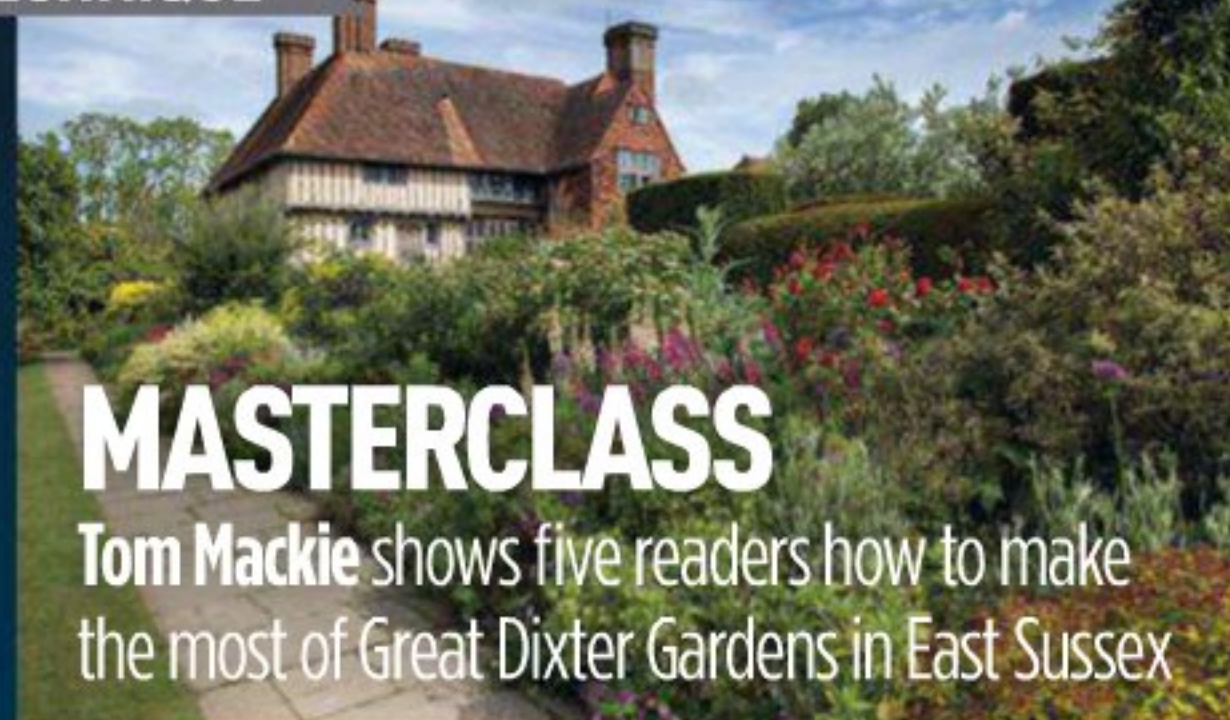
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ON TEST

SONY CYBER-SHOT DSC-RX100

Tim Coleman puts Sony's 20.2-million-pixel, premium-level digital compact to the test

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ON TEST



Richard Sibley looks at Adobe's new Creative Cloud that allows you to rent its premium software on a monthly basis

ON TEST

WACOM INTUOS 5

Wacom's new graphics tablet adds touch functionality, but will it aid photographers when editing images? **Richard Sibley** finds out

AP EXPLAINS

SENSOR DESIGN

In a new series, **Professor Bob Newman** looks at the operational principles of sensor design

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Flights of Fancy Pinhole Photography Kit

Interest in pinhole photography has been rekindled in recent years with a growing band of devotees. **Rob Sibley** tries out a pinhole starter kit

IN THIS age of digital imaging, it can be useful to reacquaint ourselves with older, more humble methods to remind us of the essence of photography – the manipulation of light through an aperture. This is where the Flights of Fancy Pinhole Photography Kit comes in. It comprises everything you need to build your own pinhole camera and develop traditional prints, taking you right back to the medium's roots.

CONSTRUCTION

Building the pinhole camera is easy. There's a 24-page booklet that has full instructions, along with a concise history of the technique. The camera is made from six MDF 'sides' that slot together and a five-sided black card insert. The box is secured using two strong elastic bands and a pin is supplied to create the aperture. A wooden shutter screwed to the front of the box controls the exposure. In just ten minutes I had a fully functioning pinhole camera.

IN USE

The camera measures 10x10cm, so is ideal for carrying around and placing on small surfaces. A number of approximate exposure times are suggested, depending on lighting conditions. I found them helpful

Remember that a pinhole camera produces an inverted negative image

as a starting point, but experimentation to perfect the exposure obviously makes for a better result. Mindful that the kit supplies only 14 sheets of 3x3in photographic paper, I used half-cut pieces as test sheets to gauge the correct exposure before exposing a full print. Exposures ranged from 15–25secs on an overcast day in June to 15–20mins using a desk lamp with a 100W bulb. With a lightmeter and a bit of maths to work out the f-number, it's possible to be more accurate when using Multigrade paper, typically with an equivalent ISO of 200.

DEVELOPING

The exposed prints must be developed in a darkroom under a safelight. To create a makeshift safelight, a piece of red Cellophane is included and can be added to a low-watt lamp. Also suggested is the use of a torch, bike light or, as I found, a mobile phone. Trays, gloves and tongs are all provided and the surface area needed for these is very small. Your darkroom could even be a 'dark-cupboard'.

After developing my first few images, it was clear that the MDF sides were not cut perfectly in the corners so light was entering what should be a sealed chamber. The booklet suggests using a wood adhesive to secure the camera and eliminate the light leaks. However, I found that using gaffer tape on all edges was just as good and allowed me to easily

deconstruct the camera for storage.

The simplicity of the camera lends itself to a wide range of experiments. The kit also offers the opportunity to transform your negative to a positive print, although this isn't entirely necessary. I scanned the prints and then inverted them in software. **AP**

The kit comprises a camera and everything you need to develop the prints



Verdict

THE FLIGHTS of Fancy Pinhole Photography Kit costs £21.99



and offers a fantastic introduction to photography and darkroom processes. Using the kit can be a little frustrating, but in some ways that is part of the beauty of practising this most traditional form of photography and processing. The endless possibilities of exposures, along with the ability to modify the pinhole camera, ensures that keen users of the kit will be entertained for as long as they wish to experiment.



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Sony NEX-F3

With a built-in flash and an over-the-top, front-viewable rear screen, Sony's entry-level **NEX-F3** is targeted at all family members

Mat Gallagher
Deputy editor



THE NEX-F3 is the first model in Sony's third generation of compact system cameras. The first generation included the NEX-5, the world's smallest and lightest interchangeable-lens camera at the time, and the NEX-3, which was a fractionally larger, plastic-bodied version that sold for a more affordable price. These cameras had sleek and slender bodies thanks to the fact they did not have electronic viewfinders and the flashgun was a separate device included in the box. While this worked for the body size, the lenses needed to be quite large to cover the APS-C-sized sensor, so they

appeared taller than the body. The flagship NEX-7 was added to the second generation, and included both flash and viewfinder in the body, which resulted in a more even match between lens and camera.

The NEX-F3 is the new entry-level model in the range and is a progression from the NEX-3 and NEX-C3 models, but like the NEX-7 it now offers a built-in flash unit. The 'F' in its name stands for family, as this camera has been designed to be used by all members, from granddad to granddaughter, and includes a new feature to aid the popular practice of taking self-portraits.

FEATURES

Taking self-portraits may not be the priority for most serious photographers, but among teenagers and holidaymakers looking to immortalise themselves in a time or a place, it is a popular pastime. The rear screen on

the Sony NEX-F3 not only flips up to 90° and down by around 10° for waist-level or overhead shooting, but it will also angle all the way up and over the camera to a full 180° for viewing from in front of the lens. While most cameras offering front-of-lens viewing use a combined horizontal and vertical movement to place the screen either at the side or underneath the camera body, placing it over the top is a more natural arrangement for composition and aids viewing. Positioning the screen in this way while in any of the auto modes will automatically engage the auto portrait setting, so when the shutter is pressed there is a 3sec timer that allows the camera to be steadied and thus reduce camera shake.

For those photographers not interested in self-portraiture, the NEX-F3 still has plenty to offer. First, the sensor is a new 16.1-million-pixel CMOS device. This fractional drop in resolution from the 16.2 million pixels of the NEX-C3 is more than compensated for by a 1/3EV rise in maximum sensitivity, with the camera now offering an ISO 200-16,000 range. The new sensor also allows video to be captured in full HD 1080 (50i), using the AVCHD format.

As with previous NEX models, SteadyShot Inside is featured in the lenses rather than the body, and is included in the SEL 18-55mm kit lens. The shooting modes, which are accessed from the rear dial, include the regular PASM options, as well as Sony's iAuto and the new Superior Auto (iAuto+) modes. Like iAuto, Superior Auto analyses the scene and applies the relevant scene mode, but it also employs one of three processing modes (handheld twilight, anti-motion blur and backlight correction HDR) and, if required, will take a burst of three images that can be combined for the finished shot. Metering is offered with centreweighted and spot options in addition to the multi-segment, 1,200-zone evaluative setting.

The NEX-F3 shoots in raw and JPEG formats, or both simultaneously. The ARW raw files are already compatible with the latest Adobe Camera Raw, and the camera comes with the PlayMemories Home software for image management.

The inclusion of a flash is a

AT A GLANCE

- 16.1-million-pixel CMOS sensor
- Bionz processor
- ISO 200-16,000
- 180° rotating LCD for self-portraiture
- Built-in flash
- Street price £499

'Flash is a significant feature, but is perhaps more to do with the camera's intended audience'

significant feature for this model, but is perhaps more to do with the intended audience. With higher ISO sensitivities flash becomes less essential, but not having a unit built in may have been off-putting for entry-level users. The flash pops up quite high from the body and can even lean back with the aid of a finger to bounce the light if required. With a guide number (GN) of 6m @ ISO 100, it is slightly less powerful than the GN 7m external unit on the NEX-C3, but refreshes faster at 3secs.

Battery life has been improved through power saving, and now offers a projected 470 shots per charge rather than the 400 shots of the NEX-C3 despite using the same battery. The unit charges in-camera via a USB cable from a PC or wall socket.

8/10

BUILD AND HANDLING

The body of the NEX-F3 is larger in all dimensions than that of the NEX-C3, but most notably in its height, which is necessary to encompass the flash unit. Despite this increase it still weighs 225g and uses the same polycarbonate build with a metal top plate. The larger size is noticeable, but appears much more suited to the lenses, covering their full height, and feels more substantial in the hand. The grip is fairly shallow yet wide, and has a rubberised texture for a secure hold. Having a built-in flash is more practical as the attachment of the external unit could be fiddly and users would have to make the decision to attach it rather than simply press a button. There is still an accessory port on the camera that can be used to attach the EV1S electronic viewfinder that was released for the NEX-5N.

The power switch and shutter button have been separated, with the latter now sitting further forward on top of the grip. This is a more comfortable position for shooting and leaves the thumb resting on the rear grip pad or poised over the direct movie record and image review buttons. The rear dial now has markings for a left press (for drive mode/self-timer), although the functions of most of the keys can be customised for the manual-shooting modes, allowing quick access to controls that would otherwise involve a trawl through the menu system. This is welcome relief, as it makes controls easily accessible. However, another custom button placed somewhere on the body would be handy.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The Sony NEX-F3's 16.1-million-pixel sensor delivers a decent level of detail, and

Facts & figures

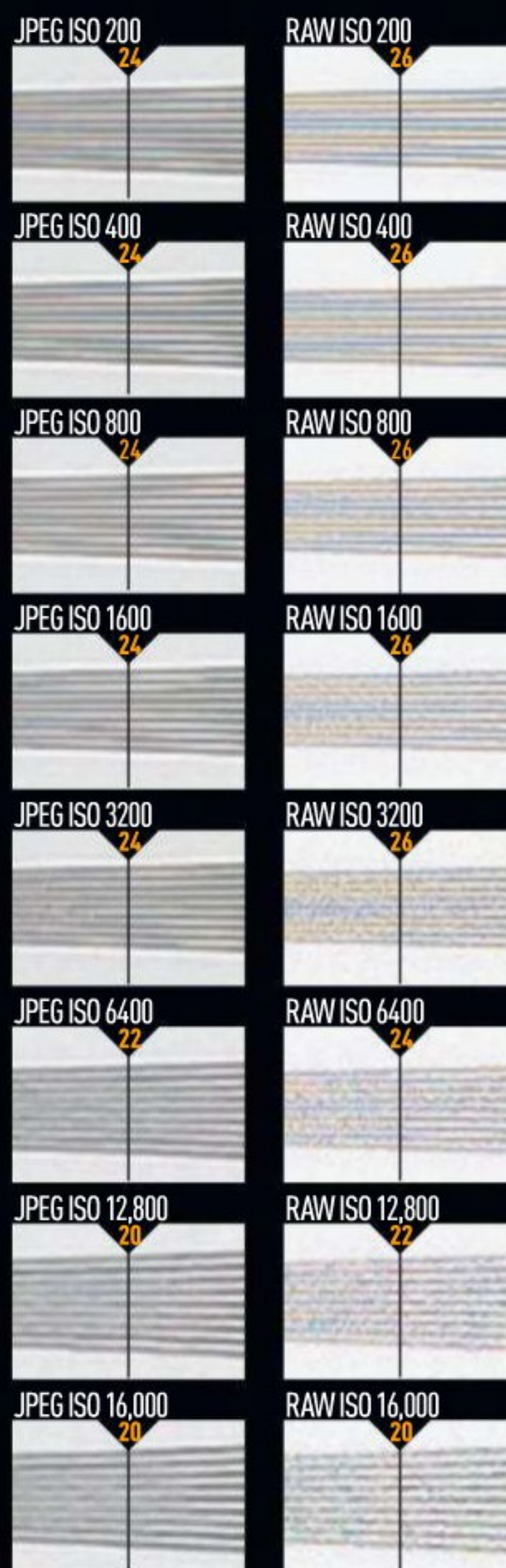


RRP	£530 (with 18-55mm kit lens)
Sensor	16.1-million-effective-pixel, APS-C (23.5 x 15.6mm) CMOS sensor
Output size	4912 x 3264 pixels
Focal length mag	1.5x
Lens mount	Sony E mount
File format	JPEG, ARW (raw), AVCHD/MP4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	200-16,000
Exposure modes	iAuto, Superior Auto, program, aperture priority, shutter priority, manual, scene selection, sweep panorama, 3D sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	No
Drive mode	5.5fps
LCD	Articulated 3in LCD with 921,600 dots
Viewfinder type	N/A (port for optional EVF)
Focusing modes	Single, continuous, manual
AF points	25-point (contrast AF), centre, flexible spot, multi-point
DoF preview	No
Built-in flash	Yes (GN 6m @ ISO 100)
Video	1080 (50i) AVCHD (25fps output), 720p MP4 (30fps)
External mic	Yes (through Sony accessory port)
Memory card	SD, SDHC, SDXC, Memory Stick Pro Duo
Power	Rechargeable NP-FW50 Li-Ion (470 shots)
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	117.3 x 66.6 x 41.3mm
Weight	225g (body only)

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sony Carl Zeiss Sonnar T* 24mm f/1.8 ZA lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.





noise remains well controlled throughout the range. On our test chart the camera scored 26 on the raw file and 24 on JPEG at the base ISO 200 sensitivity. Impressively, these scores remain constant up to ISO 3200 and only drop to 24 (raw) and 22 (JPEG) at ISO 6400.

Noise levels in the JPEG files remain well controlled up to ISO 6400, too, although unprocessed raw files show that luminance noise is present from ISO 400. Only the ISO 12,800 and 16,000 settings become unusable for critical work, but even at ISO 16,000 detail remains impressive, scoring 20 from the raw and JPEG files.

27/30

WHITE BALANCE AND COLOUR

Colours from the NEX-F3's JPEGs are faithful with plenty of contrast, providing a print-ready image straight from the camera. The creative style settings in the menu, however, provide various alternative colour settings through presets, fine-tuning contrast, saturation and sharpness in each instance.

White balance settings include nine presets with four different fluorescent settings alongside colour temperature and custom settings. For most uses, auto white balance provides accurate colours and remains neutral, although fine adjustment on a four-axis scale can be made to all presets.

9/10

METERING

As we've seen with previous Sony NEX models, the metering performs very well

in its evaluative setting in the NEX-F3. The 1,200-zone system provides an even exposure without compensation in most cases, and manages to maintain highlights in all but the most high-contrast scenes. The spot metering displays a guide on the LCD screen to show the area being metered, but doesn't give an option to link it to the AF point.

8/10

DYNAMIC RANGE

Like earlier Sony sensors, the NEX-F3's new 16.1-million-pixel device holds huge amounts of detail in shadow areas, allowing files to be pushed by at least a few stops to recover detail or purposefully allowed to underexpose to provide a wide range. The dynamic range optimiser (DRO) makes use of this to provide a more even exposure, while the Auto HDR function takes three images with different exposures in a burst and then combines them. Both the DRO and Auto HDR can be activated in manual shooting modes, as well as in the iAuto and Superior Auto settings.

8/10

AUTOFOCUS

Contrast-detection AF on the Sony NEX-F3 gives accurate and fairly speedy focusing. The focus tracking also performs well, keeping locked on to a chosen subject as it moves around the frame. There are options for single, continuous, multi and centre focusing, although the flexible spot option gives most control with 187 positions available in the frame. Close focusing can still be a little slow, however, and

The same image taken at multiple ISO values shows that detail remains impressive up to ISO 6400 and appears almost noise-free beyond ISO 1600

low-light usage still isn't quite up to phase-detection standards.

8/10

LCD, VIEWFINDER AND VIDEO

Having the bracket of the Sony NEX-F3's LCD screen extend to a 180° tilt is clever, but it does seem to limit the amount of downward tilt available, and when the bracket is fully extended the ribbon that connects the monitor is left slightly exposed. The bracket appears sturdy, however, and for waist-level shots it is enjoyable to use.

The LCD screen has a 921,600-dot resolution and provides a clear, crisp image for composition and review. Making use of this screen and its bracket meant that I seldom missed having an electronic viewfinder. However, the EVF designed for the NEX-5N is also compatible with the NEX-F3. It has an impressive 2.359-million-dot resolution, if a high price tag of £320.

One of the reasons for the new sensor in the NEX-F3 is its ability to shoot full HD video. Using the AVCHD format, this is available at 1080 (50i), or 720p in the simpler MP4 format at 720p. A stereo microphone is built into the body, while colour modes such as vivid, sunset and black & white can also be applied to video.

8/10

Below left: The tilting screen is ideal for low-angle shooting, while the dynamic range optimiser helps create a more balanced image

Verdict

THE SONY NEX-F3 is a very capable camera. What it does, it does well, and for an entry-level compact system camera it's difficult to find anything that is really missing. The only exceptions, perhaps, are touchscreen control and Wi-Fi capability, as seen on the new Samsung models. Before testing this camera, I would have argued that it was an electric viewfinder rather than a built-in flash this camera was screaming out for. However, the quality and flexibility of the screen meant that I was happy to compose without a viewfinder, as its waist-level abilities are more appealing than the self-portrait opportunities it creates.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as a										
Enthusiast CSC										
Rated Very good										
84%										
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									



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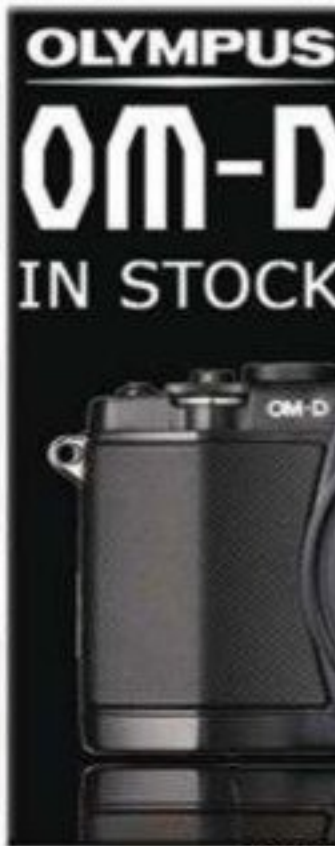
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CANON 70 - 210mm F3.5/4.5 EF USM WITH HOOD	MINT	£95.00
CANON 70 - 300mm F4.5/5.6 USM IMAGE STABILIZER	MINT BOXED	£319.00
CANON 70 - 300mm F4.5/5.6 USM IMAGE STABILIZER	MINT+HOOD	£319.00
CANON 75 - 300mm F4.5/5.6 USM MK II WITH HOOD	MINT	£119.00
CANON 75 - 300mm F4.5/5.6 USM MK II (LATEST)	MINT BOXED AS NEW	£165.00
CANON 80 - 200mm F2.8 EF 1.5x/5.6 EF MK I	MINT BOXED	£65.00
CANON 80 - 200mm F4.5/5.6 EF USM	MINT	£99.00
CANON EF 2.0x EXTENDER MK II	MINT	£265.00
TELEPLUS (WEIKO) 1.4x TELECONVERTER PRO-300 DG	MINT BOXED	£129.00
TELEPLUS (WEIKO) 2.0x TELECONVERTER PRO-300 DG	MINT BOXED	£149.00
BRONICA 540 E2 FLASH + INST	MINT BOXED	£99.00
CANON 540 E2 FLASH + INST	MINT- CASED	£75.00
CANON 420 E2 FLASH	MINT CASED	£49.00
CANON OC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED	£45.00
CANON ANGLE FINDER B	MINT BOXED	£79.00
CANON PS BONG REMOTE RELEASE	MINT BOXED	£35.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT	£125.00
SIGMA 20mm F1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED	£379.00
SIGMA 20mm F1.8 EX DG ASPHERIC RF (LATEST)	MINT	£325.00
SIGMA 24mm F1.8 EX DG LENS	MINT + HOOD	£299.00
SIGMA 17 - 35mm F2.8/4 EX HSM ASPHERICAL	MINT CASED	£199.00
SIGMA 17 - 35mm F2.8/4 EX HSM ASPHERICAL	MINT BOXED	£189.00
SIGMA 18 - 125mm F3.5/5.6 DC OS HSM (LATEST)	MINT CASED	£189.00
SIGMA 18 - 200mm F3.5/5.6 DC SLD GLASS	MINT BOXED	£99.00
SIGMA 24 - 70mm F2.8 EX DG MACRO + HOOD	MINT BOXED	£299.00
SIGMA 70 - 200mm F2.8 EX D HSM APO	MINT CASED	£399.00
SIGMA 70 - 200mm F2.8 EX DG HSM MACRO II	MINT CASED	£575.00
SIGMA 120 - 300mm F2.8 EX DG APO HSM (SUPERB LENS)	MINT CASED	£1,399.00
SIGMA 170-500mm F5.6/6.3 APO A/F DIGITAL COMPATIBLE	MINT BOXED	£325.00

TAMRON 18 - 270mm F3.5/5.6 D II VC PZD (LATEST)	.....	MINT BOXED	£325.00
TAMRON 70 - 200mm F2.8 SP Di AF LD MACRO (LATEST)	.....	MINT-BOXED	£499.00
TOKINA 10 - 17mm F3.5/4.5 AT-X DX LENS (LATEST)	.....	MINT	£345.00
CANON 24mm F2.8 FD COMPLETE WITH HOOD	.....	MINT-BOXED	£119.00
CANON 28mm F2.8 FD WITH CAPS	.....	MINT	£39.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	.....	MINT-BOXED	£399.00
CONTAX G1 BODY	.....	MINT	£175.00
CONTAX 28mm F2.8 BIOGON WITH CONTAX HOOD + FILTER	.....	MINT BOXED	£345.00
CONTAX 90mm F2.8 SONNAR "G"	.....	MINT- BOXED	£199.00
CONTAX TLA 200 FLASH FOR G1/G2	.....	MINT CASED	£99.00
CONTAX TTX TITANUM COMPACT + LEATHER CASE	.....	MINT CASED	£399.00
CONTAX ARIA BODY (SUPERB STRAP, INSTRUCTIONS)	.....	MINT BOXED	£269.00
CONTAX ST BODY	.....	EXC++	£269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	.....	EXC++	£199.00
CONTAX FT YASHICA 28mm F2.8 SUPERB CONDITION	.....	MINT	£65.00
CONTAX 85mm F1.4 PLUJAR MM	.....	MINT	£495.00
CONTAX 300mm F4 TELE TESSAR MM	.....	MINT	£475.00
CONTAX TLA 280 FLASH	.....	MINT	£95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	.....	NEW	£225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M8 BODY BLACK WITH ALL ACCESSORIES	.....	MINT-BOXED	£1,495.00
LEICA M6 TTL CHROME (VERY LITTLE USE)	.....	MINT BOXED	£1,295.00
LEICA M6 TTL BLACK (EXCELLENT COND) 1 TINY MARK	.....	EXC+++BOXED	£1,075.00
LEICA MPF BODY SER No 15874XX CIRCA 1982 (SUPERB)	.....	EXC++	£799.00
LEICA Mda BODY SER No 12659XX CIRCA 1970	.....	MINT	£575.00
LEICA Mda BODY SER No 14111XX CIRCA 1975-76	.....	EXC++	£475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	.....	EXC++CASED	£575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	.....	EXC++CASED	£599.00
LEICA CL BODY (JUST BEEN SERVICED)	.....	MINT	£495.00
LEICA II F RED DIAL SER No 8083XX CIRCA 1956	.....	MINT-CASED	£495.00
LEICA II BLACK SER No 1108XX C1933 + 5cm F2 SUMMAR	.....	EXC++	£475.00
LEICA II BODY SER No 1816XX C1945 NEEDS SERVICE	.....	EXC++	£179.00
LEICA M6 BODY & CASE CIRCA 1967	.....	EXC++	£795.00
LEICA 28mm F2.8 SUMMICRON ASPHERIC BLACK 6 BIT	.....	MINT BOXED	£2,395.00
LEICA 25mm F2.8 ELMARIT M BLACK (11809)	.....	MINT BOXED	£995.00
LEICA 35mm F2.8 SUMMICRON ASPHERIC + HOOD CASE	.....	MINT BOXED	£1,095.00
LEICA 24mm F2.8 ELMARIT M BLACK LATEST B/N HOOD	.....	MINT BOXED	£1,075.00
LEICA 90mm F4 ELMAR CHROME M MOUNT	.....	MINT IN KEEPER	£185.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT	.....	EXC++	£99.00
LEICA 135mm F2.8 ELMARIT M FOR M3	.....	MINT	£345.00
LEICA 5cm F2 SUMMITAR COIL SCREW + M MOUNT	.....	MINT	£299.00
LEICA 90mm F4 ELMAR CHROME SCREW	.....	MINT IN KEEPER	£159.00
LEICA 9cm F4 HEAD + 16467 FOC MOUNT FOR VISO	.....	MINT	£199.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW	.....	EXC++	£99.00
LEICA SF20 FLASH + CASE	.....	MINT BOXED	£99.00
LEICA SF20 FLASH	.....	MINT	£70.00
LEICA ECR LEATHER CASE (14505) FOR M6/M6TL/M7	.....	MINT BOXED	£99.00
LEICA RB BODY BLACK COMP WITH ALL PAPERWORK	.....	MINT BOXED	£499.00
LEICA RS BODY BLACK	.....	EXC++	£495.00
LEICAPLEX SL BODY CHROME	.....	MINT-BOXED	£299.00
LEICA 21mm F4 SUPER ANGILOM R	.....	MINT-BOXED	£599.00
LEICA 35mm F2.8 ELMARIT R 3 CAM	.....	MINT	£299.00
LEICA 50mm F2 SUMMICRON R 3 CAM	.....	MINT-BOXED	£345.00
LEICA 50mm F2 SUMMICRON R 3 CAM + LETZ 55MM UV	.....	MINT + FILTER	£325.00
LEICA 90mm F2.8 MACRO-ELMARIT R ROM ("UNUSED")	.....	MINT BOXED AS NEW	£699.00
LEICA 100mm F2.8 APO MACRO ELMARIT R 3 CAM	.....	MINT BOXED	£999.00
LEICA 180mm F4 ELMARIT R 3 CAM	.....	EXC++	£345.00
LEICA 28 - 70mm F3.5/4.5 VARIO ELMAR ROM	.....	MINT BOXED AS NEW	£445.00
LEICA 70 - 210mm F4 VARIO ELMAR R	.....	EXC++	£399.00
LEICA RB REMOTE CONTROL UNIT	.....	MINT BOXED AS NEW	£165.00
LEICA ANGLE FINDER R (14300)	.....	MINT BOXED	£99.00
LEICA 7 x 42 TRINOVID BA BINOCULARS ("UNUSED")	.....	MINT BOXED AS NEW	£699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	.....	EXC++CASED	£99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	.....	MINT-CASED	£235.00
NINOX 10 x 25 BR COMPACT BINOCULARS + CASE	.....	MINT	£125.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	.....	MINT BOXED	£499.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR SIL	.....	MINT BOXED AS NEW	£295.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	.....	MINT	£365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	.....	MINT BOXED	£375.00
VOIGTLANDER 28mm f2 VM ULTRON BLACK HOVA FILTER	.....	MINT	£369.00
VOIGTLANDER 28mm f3.5 COLOR SKOPAR + FINDER	.....	MINT	£345.00
VOIGTLANDER 50mm f1.1 BLACK NIKONTON LEICA M MOUNT	.....	MINT	£845.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT MINT BOXED AS NEW	.....	£475.00	
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	.....	MINT BOXED AS NEW	£235.00
VOIGTLANDER BESSA SIDE GRIP	.....	MINT BOXED	£45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	.....	MINT	£115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	.....	MINT BOXED AS NEW	£245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	.....	MINT	£369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK	.....	MINT	£195.00
BRONICA RF 45mm F4.5 ZENZANON FOR 645 R/F + FINDER	.....	MINT CASED	£399.00
BRONICA RF 200 FLASH FOR RF 645	.....	MINT+HOOD	£115.00
BRONICA 150mm F3.5 ZENZANON E MC	.....	MINT BOXED	£149.00
BRONICA 150mm F3.5 ZENZANON E MC	.....	MINT	£129.00
BRONICA 150mm F4 PE	.....	MINT	£125.00
BRONICA 150mm F4 E	.....	MINT	£99.00
BRONICA ETRS 120 BACK	.....	MINT	£79.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	.....	MINT CASED	£69.00
BRONICA AEI PRISM FINDER	.....	MINT	£99.00
BRONICA 50mm F3.5 ZENZANON S	.....	EXC+++	£119.00
BRONICA 100mm F4 MACRO ZENZANON PE	.....	MINT	£245.00
BRONICA 150mm F3.5 ZENZANON S	.....	MINT	£165.00
BRONICA 50A 120 BACK	.....	MINT BOXED	£99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	.....	NEW	£99.00
FUJI G645S 2 WITH 55mm - 90mm ZOOM LENS	.....	MINT-BOXED	£575.00
FUJI G670 MK II CW 90mm F3.5 LENS	.....	MINT BOXED	£675.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 77II	.....	MINT	£375.00
MAMIYA 65mm F4 SEKOR 2 LENS FOR R2 + HOOD	.....	MINT	£159.00
MAMIYA 65mm F4 LENS FOR R2	.....	MINT	£399.00
MAMIYA 180mm F4.5 SEKOR 2 W FOR R2	.....	MINT	£199.00
MAMIYA 250mm F4.5 LENS FOR R2	.....	MINT	£195.00
SIGMA 150mm F2.8 APO MACRO DG MACRO LENS	.....	MINT BOXED AS NEW	£495.00
SIGMA 180mm F5.6 APO TELE MACRO	.....	MINT BOXED	£175.00
SIGMA 400mm F5.6 APO TELE MACRO	.....	MINT BOXED	£325.00
SIGMA 15 - 30mm F3.5/4.5 DG ASPHERICAL	.....	EXC++	£225.00
SIGMA 15 - 30mm F3.5/4.5 DG ASPHERICAL	.....	MINT-BOXED	£295.00

MAMIYA 220 BACK FOR RB 67	.....	MINT BOXED	£95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6x7	.....	MINT	£299.00
PENTAX 55mm F2.8 FOR PENTAX 645	.....	MINT BOXED	£199.00
PENTAX 150mm F3.5 FOR PENTAX 645	.....	MINT BOXED	£199.00
YASHICAMAT 124G COMPLETE WITH ERC CASE	MINT	£225.00
YASHICAMAT 124G COMPLETE WITH ERC CASE + BOX	MINT BOXED	£265.00



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Nikon 1: J1 From **£366**

White, Red, Silver or Black

10.1 megapixels
60.0 fps
1080p movie mode

£50 CASHBACK*

J1 + 10-30mm **£316 Inc Cashback*** **£366**
J1 + 10mm **£339 Inc Cashback*** **£389**
J1 + 10-30mm + 30-110mm **£445 Inc Cashback*** **£495**
V1 + 10-30mm **£554.90 Inc C/back*** **£604.90**
V1 + 10mm **£599 Inc Cashback*** **£649**
V1 + 10-30mm + 30-110mm **£679 Inc Cashback*** **£729**

Nikon 1 Cashback* ends 31.08.12



NEW! Nikon D3200 From **£559**

Red or Black

24.2 megapixels
4.0 fps
1080p movie mode

£559

D3200 Body RRP £549.99 **£449**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£519**
D3200 + 18-55mm VR + 55-200mm **£705.99**

RECOMMENDED D3200 ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon WU-1a Wireless Mobile Adapter **£54.99**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**



Nikon D5100 From **£449**

16.2 megapixels
4.0 fps
1080p movie mode

SAVE £120 ON RRP

D5100 Body RRP £549.99 **£449**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£519**
D5100 + 18-55mm VR + 55-200mm **£705.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*



Nikon D300s From **£1099**

12.3 megapixels
7.0 fps
720p movie mode

SAVE £400 ON RRP

D300s Body RRP £1499.99 **£1099**

RECOMMENDED D300s ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery **£54.95**
Nikon MB-D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

NEW! Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body **£2899**

NIKON FX CASHBACK WITH D800(D) purchases:**

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

UP TO £180 CASHBACK*

NEW! D800 Body From **£2599**

T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback amount. Please note this offer ends 30.09.12.

Nikon D3x From **£5034**

24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterthegreat - Kent*

Nikon Capture NX2 **£132.95**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

NEW! Nikon D4 From **£5289**

16.2 megapixels
11.0 fps
full frame CMOS sensor

UP TO £180 CASHBACK*

NEW! D4 Body **£5289**

NIKON FX CASHBACK WITH D4 purchases:**

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY



NEW! NEX-F3 From **£489**

Black or Silver

16.1 megapixels
5.5 fps

NEW! NEX-F3 + 18-55mm **£489**
NEW! NEX-5N Body **£399 Inc C/back*** **£449**
NEW! NEX-5N + 18-55mm **£479 Inc C/back*** **£529**
NEW! NEX-7 Body (Black) **£899**
NEW! NEX-7 + 18-55mm (Black) **£979**



A77 DSLT From **£998**

24.3 megapixels
12.0 fps
1080p movie mode

A77 Body **£998**
A77 + 16-50mm **£1449**

NEW! A77 Body **£549 Inc £30 C/back*** **£579**
NEW! A77 + 18-55mm **£557 Inc £30 C/back*** **£587**
NEW! A77 + 18-55mm + 55-200mm **£789 Inc £30 C/back*** **£819**

Sony Cashback* ends 18.07.12

Panasonic



NEW! GF5 From **£479**

Black or White

12.1 megapixels
4.0 fps
1080i movie mode

GF5 + 14-42mm **£479**
GF5 + 14-42mm Power Zoom **£579**



G3 Body **£409**

Red, Black or White

16.0 megapixels
4.0 fps
1080i movie mode

G3 + 14-42mm **£469**
G3 + 14-42mm + 45-200mm **£666.95**



GX1 Body **£433.95**

Black or Silver

16.0 megapixels
20.0 fps
1080p movie mode

GX1 + 14-42mm (Black) **£419 Inc Cashback*** **£469**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback*** **£599**

OLYMPUS



E-P3 Body **£536.95**

White, Silver or Black

12.3 megapixels
3.0 fps
1080i movie mode

E-P3 + 14-42mm f3.5-5.6 ED **£629**
E-P3 + 17mm f2.8 Pancake **£649**
E-P3 + 14-42mm + 40-150mm **£769**
E-P3 + 14-150mm f4.0-5.6 ED **£929**

OM-D E-M5



E-M5 from **£999**

Silver or Black

16.1 megapixels
9.0 fps
1080p movie mode

E-M5 Body **£999**
E-M5 + 12-50mm **£1149**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**

SIGMA



SD15 Body **£584.99**

14.1 megapixels
3.0 fps

PENTAX



NEW! K-30 Body **£599**

Black or White

16.3 megapixels
6.0 fps

NEW! K-30 + 18-55mm DA WR **£679**
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR **£829**

Up to £80 K-5 Cashback*

K-5 Body **£679 Inc £50 C/back*** **£729**
K-5 + 18-55mm WR **£665 Inc £80 C/back*** **£745**
K-5 + 18-55mm + 50-200mm **£819 Inc £80 C/back*** **£899**

Pentax K5 Cashback* ends 15.07.12

FUJIFILM



X-Pro1 **£1299**

16.3 megapixels
6.0 fps
1080p movie mode

X-Pro 1 **£1299**

Fuji X-Mount Lenses:
Fuji Fujinon 18mm f2.0 R **£549**
Fuji Fujinon 35mm f1.4 R **£549**
Fuji Fujinon 60mm f2.4 R **£599**

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1100D From **£304**

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£375**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West



600D From **£499**

600D Body **£499**
600D + 18-55mm f3.5-5.6 IS II **£569**
600D + 18-135mm f3.5-5.6 IS **£729**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£789**

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelyjon - Suffolk



650D From **£699**

NEW! 650D Body + 300EG Gadget Bag** **£699**
NEW! 650D + 18-55mm f3.5-5.6 IS II + 300EG Gadget Bag** **£799**
NEW! 650D + 18-55mm f3.5-5.6 IS II + 55-250mm IS II **£1018**
NEW! 650D + NEW! 18-135mm IS STM + 300EG Gadget Bag** **£1019**
**Offer ends 31.08.12

550D Body **£439**
550D + 18-55mm f3.5-5.6 IS **£519**



60D From **£749**

60D Body RRP £1049.99 **£749**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£844**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£948.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£985**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK



7D Body **£1099**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1649**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland



NEW! 5D Mark III From **£2999**

NEW! EOS 5D Mark III
• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)
5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**
5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon 600EX-RT Flashgun **£649**
Canon WFT-E7B Wireless Transmitter **£789**

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' JDArtRollington - Cheshire



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1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery **£149.99**
Canon GP-E1 GPS Unit **£267.99**
Canon WFT-E6 Wireless File Transmitter **£579.99**

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8GB **£49**
16GB **£79**
32GB **£139**

SanDisk Extreme Pro:
90MB/s UDMA CompactFlash
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4GB **£39.95**
8GB **£59.95**
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White **£34.95**



NEW! Sony XQD™ Memory Card:
QD125MB/s XQD
16GB **£145**
32GB **£229**
NEW! Sony XQD™ Readers:
XQD Card USB 3.0 Reader **£49**
XQD Express Card Adapter **£79**

NEW! Sony Experience:
UHS-I 30MB/s SDHC
4GB **£14**
8GB **£19**
16GB **£29**
32GB **£59**
NEW! Sony Expert:
UHS-I 94MB/s SDHC
8GB **£39**
16GB **£59**
32GB **£99**
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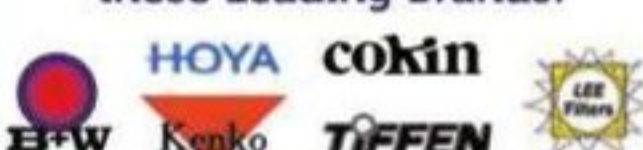
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Digital
PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 40ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C86
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£9.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo RX700
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 All colours, 14ml, each	£9.99
PGi29 All colours, 36ml, each	£22.99
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PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
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No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.300 Colour 4ml	£12.99
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No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
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No.351 Colour 3.5ml	£13.99
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No.364 PB/C/M/Y 3ml each	£6.99
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No.901 Colour 9ml	£13.99
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

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No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
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LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

£49.99

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING

GREEN CLEAN

Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

LENSPEN

Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
More Billingham Bags NEW Billingham f2.8 £148.50 NEW Billingham f1.4 £166.50 The Hadley Digital £108.00 The Packington £238.50 The Classic 550 £504.00	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £247.50 Billingham 207 £270.00 Billingham 307 £288.00
Billingham Accessories Superflex Inserts (all) £14.40 SP40/50 Shoulder Pads £24.30 Tripod Straps £17.10	

KATA

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £69.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £84.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £99.99	Kata 3N1-33 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. £119.99
Kata 3N1-Tripod Holder For Kata 3N1 bags. £16.99	

IMPROVED - Kata DPS Digital Rucksack The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear. DR-465i £64.99 DR-466i £72.99 DR-467i £79.99	DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC-435 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99
Insertrolley Compatible with many Kata bags £52	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 PL14 Access Hoster £59.99 PL16 Access Hoster £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger	£59.99
UP-Rise 33 Messenger	£69.99
UP-Rise 38 Messenger	£79.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster	£29.99
UP-Rise 15Z Zoomster	£34.99
UP-Rise 34 Slingbag	£54.99
UP-Rise 43 Slingbag	£64.99
UP-Rise 45 Backpack	£69.99
UP-Rise 46 Backpack	£84.99
UP-Rise 48 Backpack	£99.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z	£49.99
Outlawz 17Z	£59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41	£59.99
Adaptor 46	£69.99
Adaptor 48	£79.99

BIIN 37 Slingpack £29.99

BIIN 47 Slingpack £39.99

BIIN 50 Backpack £44.99

BIIN 59 Backpack £54.99

Heralder 28 Shoulder Bag £89.99

Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X	£89.99
Expedition 5X	£104.99
Expedition 6X	£119.99
Expedition 7X	£149.99
Expedition 8X	£169.99
Expedition 9X	£189.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder	£12.99
Lens Case Pro 50	£11.99
Lens Case Pro 100	£12.99
Lens Case Pro 200	£13.99
Flash Case Medium	£10.99
Flash Case Large	£11.99
Rain Cover Medium	£19.99
Rain Cover Large	£23.99
MAS Belt Medium	£19.99

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75	£62.99
SpeedPack 85	£82.99

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X	£29.99
Velocity 7X	£39.99
Velocity 8X	£44.99
Velocity 9X	£49.99
Velocity 10X	£59.99

LIGHT METERS

SEKONIC

L758DR DigitalMaster

L758DR DigitalMaster	£439.99
L398A Deluxe III	£134.99

RT-32 Radio Trigger Module	£89.99
Grey Card	£27.99
Profile Target SEPT2	£129.99

L208 TwinMaster

Analogue, incident and reflected, ambient light only.

L208 TwinMaster	£79.99
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L308S FlashMate

Digital, incident and reflected, ambient and flash light.

L308S FlashMate	£149.99
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L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

L358 FlashMaster	£219.99
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FLASH TRIGGERS

PocketWizard

The NEW Plus III Only £129

Pocket Wizard TT1 & TT5

The world's leading TTL wireless triggering system.

AC3 Zone Controller	£49.99
TT1 Mini Transmitter	£179.99
TT5 Flex Transceiver	£199.99
1x TT5, 1x TT1	£459.99
2x TT5, 1x TT1	£699.97
2x TT5	£479.99

Receiver & Transmitter £29.99

Extra Receivers £19.99

Shutter Release Cables £5.99

Yongnuo RF-602

Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.

Receiver & Transmitter £29.99

Extra Receivers £19.99

YONGNUO

Yongnuo CTR-301P

Basic radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.

Receiver & Transmitter	£27.99
Extra Receivers	£18.99

Yongnuo RF-602

Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.

Receiver & Transmitter £29.99

Extra Receivers £19.99

Shutter Release Cables £5.99

Yongnuo RF-603

An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver!

Pair of Transceivers £31.99

Yongnuo YN-460II and YN-560 flashguns also in stock!

FLASH GUNS

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

~~£239.99~~ **£199.99**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

~~£149.99~~ **£119.99**

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

~~£92.99~~ **£79.99**

Metz

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1	£59.99
Metz 36 AF-5	£79.99
Metz 44 AF-1	£149.99
Metz 50 AF-1	£189.99
Metz 58 AF-2	£299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash offers outstanding functionality at a sensible price. An exceptionally high guide number of 16 (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its amazing features - plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.

Nissin MF18 Ring Flash	£279.99
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TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX	£10.99
Canon 430EX / 430EXII / 550EX	
Canon 580EX / 580EXII	
Nikon SB600 / SB800 / SB900	
Nikon SB24 / SB25 / SB26 / SB28	
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1	
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ	

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc	
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc	
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc	
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc	

FlashRight ColorRight's new "super diffuser" for hotshoe flashguns. £90 £69.99	ColorRight PRO The ultimate white balance filter! Available in two versions - Neutral and Portrait. £105 £89.99
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STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they open to 43" diameter, but collapse down to just 14.5".

Mini Apollo	£59.99
28" Apollo	£99.99
45" Halo	£104.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver	£19.99
43" Umbrella White	£19.99
43" Umbrella White/Black	£21.99

Westcott 28" Apollo

Flash Kit including shoe mount, 28" Apollo and light stand.

Westcott 28" Apollo Flash Kit	£129.99
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Westcott Umbrella

Flash Kit including shoe mount, umbrella and light stand.

Westcott Umbrella Flash Kit	£69.99
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Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand.

Westcott 5-in-1 Reflector Kit

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

The world's fastest camera straps

Camera Straps

RS-4 Classic	£54.99
RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Womens	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£39.99
SnapR-35 Large	£44.99



RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps

ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps

Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99

System Connectors

Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99



SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro

Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99

Spider Black Widow

Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



hähnel

RRP: £89.99
SPECIAL OFFER - SAVE £25
£65.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.



hähnel

RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



hähnel

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Manfrotto

Package Deals!

190XPROB Tripod +
496RC2 Ball Head

£142

190XPROB Tripod +
804RC2 Three Way Head

£144

055XPROB Tripod +
496RC2 Ball Head

£157

055XPROB Tripod +
804RC2 Three Way Head

£159



£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£99.99



055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£114.99



190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£204.99

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£212.99

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£232.99

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£246.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod
Aluminium 3-section
Weight: 0.50kg
Load: 5.0kg
Folded: 59cm
Height: 151cm
£29.99



MM294A4 Monopod
Aluminium 4-section
Weight: 0.50kg
Load: 5.0kg
Folded: 49cm
Height: 151cm
£34.99



695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 12.0kg
Folded: 47cm
Height: 160cm
£143.99



679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£35.99



680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£47.99



681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£49.99



MANFROTTO PRO HEADS

492 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£31.99



234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.99



234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£24.99



494 RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£44.99



496 RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£49.99



498 RC2 Ball Head
with RC2 q/release
Weight: 0.67kg
Load: 8.0kg
£79.99



324RC2 Grip Action Ball Head
with RC2 quick release
Weight: 0.4kg
Load: 3.5kg
£89.99



327RC2 Grip Action Ball Head
with RC2 quick release
Weight: 0.6kg
Load: 5.5kg
£124.99



468MG RC2 Hydrostatic Ball Head
magnesium, with RC2 q/r
Weight: 0.65kg
Load: 10.0kg
£189.99



804 RC2 Pan / Tilt
with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
£49.99



808 RC4 Pan / Tilt
with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
£99.99



MH054-Q2 Ball Head
with RC2 q/r
Weight: 0.6kg
Load: 10.0kg
£139.99



410 Geared Head
with RC4 quick release
Weight: 1.22kg
Load: 5.0kg
£142.99



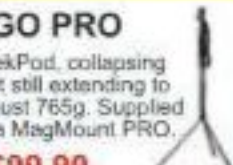
460MG 3D Head
magnesium, with RC2 q/release
Weight: 0.43kg
Load: 3.0kg
£64.99



This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa

Trek-Tech

TrekPod GO PRO
The most compact TrekPod, collapsing down to just 58cm, yet still extending to 146cm, and weighing just 765g. Supplied with travel case, and a MagMount PRO.
~~£164.99~~ **£99.99**



T-Pod	£19.99
TrekPod II	£69.99
TrekPod XL	£219.99
MagMount STAR	£29.99
MagMount PRO	£59.99
MagAdapter STAR	£9.99

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weights just 40g, and suitable for most compact cameras.
~~£23.00~~ **£19.99**



Gorillapod Spare Plates	£6.99
Gorillapod Hybrid	£34.99
Gorillapod SLR-Zoom	£49.99
Gorillapod FOCUS	£109.99
Gorillapod Ball Head	£39.99

VANGUARD

Package Deals!

AltaPRO 263AT Tripod +
SBH100 Ball Head

£159

AltaPRO 263AT Tripod +
GH100 Pistol Grip Head

£179

AltaPRO 283CT Tripod +
SBH100 Ball Head

£279

AltaPRO 283CT Tripod +
GH100 Pistol Grip Head

£299



£50 Off RRP!

Alta+ 263AP Tripod including PH32 Three Way Head

£99

VANGUARD PRO TRIPODS

AltaPRO 263AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£129.99



AltaPRO 264AT Tripod
Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£139.99



PRO 253CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.66kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£229.99

PRO 254CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.57kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£249.99

PRO 283CT
Carbon Fibre 3-section legs, MACC column
Weight: 1.70kg
Load: 8.0kg
Folded: 64cm
Height: 170cm
£249.99

PRO 284CT
Carbon Fibre 4-section legs, MACC column
Weight: 1.73kg
Load: 8.0kg
Folded: 53cm
Height: 160cm
£269.99

VANGUARD PRO MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.57kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£48.99



AP324 Monopod
Aluminium 4-section legs
Weight: 0.69kg
Load: 10.0kg
Folded: 53.5cm
Height: 167cm
£52.99



CP284 Monopod
Carbon Fibre 4-section legs
Weight: 0.46kg
Load: 8.0kg
Folded: 51.5cm
Height: 158cm
£99.99



VANGUARD PRO HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£41.99



SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£52.99



SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.99



PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£39.99



PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£59.99



GH100 Pistol Grip
New for 2011, award-winning pistol grip ball head.
Weight: 0.75kg
Load: 6.0kg
£99.99



This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

KOOD

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.99



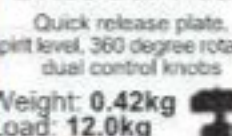
C2504 Monopod
Carbon Fibre 4-section
Weight: 0.59kg
Load: 4.0kg
Folded: 47cm
Height: 153cm
£59.99



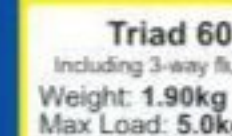
C2804 Monopod
Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm
£66.99



BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.42kg
Load: 12.0kg
£22.99



BH05 Ball Head
Weight: 0.42kg
Load: 12.0kg
£25.99



BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.4kg
Load: 8.0kg
£31.99



BH25 Ball Head
Weight: 0.4kg
Load: 8.0kg
£37.99





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EOS 5D Mark III

CREATIVITY
REDEFINED



- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

See website for our latest price

Visit our website for the latest EOS 5D Mark III stock information.

Add your accessories

Canon BG-E11 Grip & Canon LP-E6 Batt
£379.00

Canon Speedlite 600EX-RT
£609.00*

Canon GP-E2 GPS Receiver
£279.00

EOS-1D X

PERFORMANCE
REDEFINED



- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

Limited numbers due August 2012

Visit our website for the latest EOS-1D X stock information.



Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£299.00**

EOS 1100D + 18-55 IS II **£374.99**

Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



EOS 550D Body Only **£459.00**

EOS 550D + 18-55 IS II **£529.99**

Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£499.99**

EOS 600D + 18-55 IS II **£574.99**

Canon EOS 650D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-12,800
- ▶ 3.0" Vari-angle Touchscreen



EOS 650D Body Only **See web**

EOS 650D + 18-55 IS II **See web**

Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£764.00**

EOS 60D + 17-85 IS **£985.00**

Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,140.00**

EOS 7D + 18-135 IS **£1,399.99**

Canon EOS 5D Mark II

- ▶ 21.1 Megapixel CMOS sensor
- ▶ Up to 3.9fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" VGA LCD with Live View



EOS 5D II Body Only **£1,595.00**

EOS 5D II + 24-105 IS **£2,255.00**

Canon EOS-1D Mark IV

- ▶ 16.1 Megapixel CMOS sensor
- ▶ Up to 10fps shooting
- ▶ Full HD movies
- ▶ High ISO up to 102400
- ▶ 3.0" Clear View II LCD



EOS-1D IV Body Only **£3,549.00**

See website for bundle deals with the EOS-1D IV

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- 24mm f/2.8 IS USM
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- 28mm f/2.8 IS USM
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- 40mm f/2.8 STM **NEW**
- 50mm f/1.2 L USM
- 50mm f/1.4 USM
- 50mm f/1.8 II
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- EF-S 60mm f/2.8 Macro
- MP-E 65mm f/2.8
- 85mm f/1.2L II USM
- 85mm f/1.8 USM
- 100mm f/2 USM
- 100mm f/2.8 USM Macro
- 100mm f/2.8L Macro IS USM
- 135mm f/2.0L USM
- 180mm f/3.5L USM Macro
- 200mm f/2.0L IS USM

- 200mm f/2.8L USM/2
- 300mm f/2.8L USM IS II
- 300mm f/4.0L USM IS
- 400mm f/2.8L USM IS II
- 400mm f/4.0 DO L USM IS
- 400mm f/5.6L USM
- 500mm f/4.0L USM IS II
- 600mm f/4.0L USM IS II
- 800mm f/5.6L IS USM
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- EF-S 15-85mm f/3.5-5.6 IS USM
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- 16-35mm f/2.8L II USM
- 17-40mm f/4.0L USM
- EF-S 17-55mm f/2.8 IS USM
- EF-S 17-85mm f/4.0-5.6 IS USM
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- ▶ 20x Optical Zoom

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- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

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Was £309.00

Canon IXUS 510 HS

- Stylish and well connected
- ▶ 10.1 Megapixels
- ▶ 12x Optical Zoom

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Wi-Fi enabled

Canon PowerShot SX40 HS

- Go far, get closer with 35x zoom
- ▶ 12.1 Megapixels
- ▶ 35x Optical Zoom

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- ▶ 12.1 Megapixels
- ▶ 5x Optical Zoom

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- ▶ 5x Optical Zoom

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- ▶ 36.3 megapixel CMOS sensor
- ▶ ISO 100-6400
- ▶ Multi-area format D-Movie
- ▶ Multi-CAM3500FX 51-point AF system

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Up to £180 cashback

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Nikon D4

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- ▶ 16.2 Megapixel Full-Frame sensor
- ▶ ISO 100-12800
- ▶ Multi-area format D-Movie
- ▶ Highly durable Kevlar/carbon fiber-composite shutter unit
- ▶ Multi-CAM3500FX 51-point AF system
- ▶ EXPEED 3 image processing engine
- ▶ 3.2" 922k-dot LCD monitor
- ▶ 3D Color Matrix Metering III
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Nikon V1

- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot



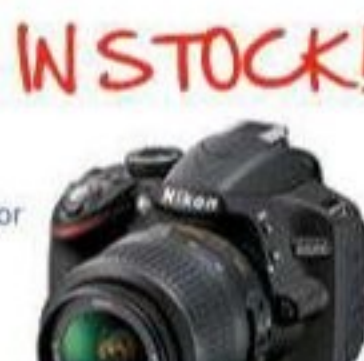
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V1 Body Only **£479.99** + 10-30 VR **£619.99**

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- ▶ 24.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



IN STOCK!

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Nikon D5100

- ▶ 16.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



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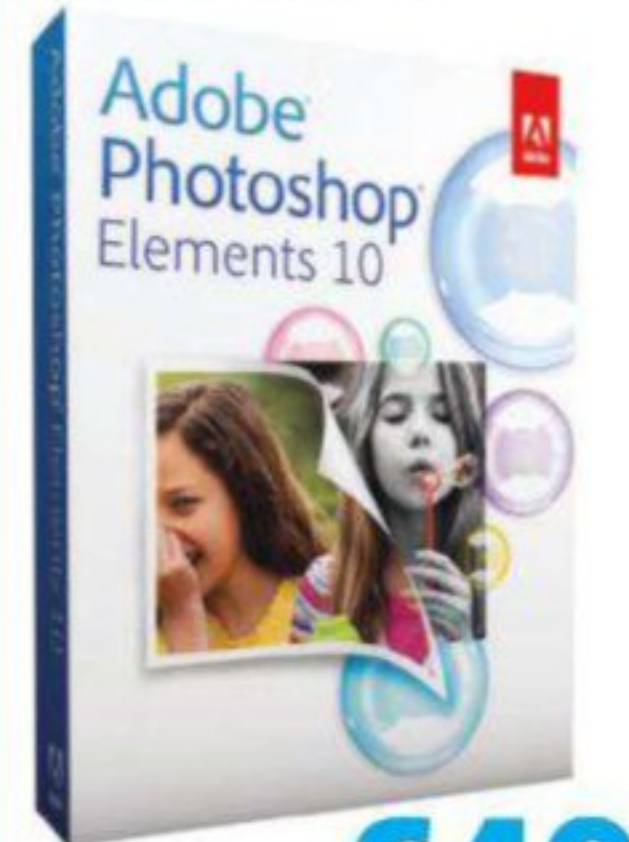
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50mm F2 ED Macro Zuiko E++ £319
70-300mm F4-5.6 ED Zuiko E++ / Mint- £239

Lenses - Micro 4/3rds
Olympus 17mm F2.8 M.Zuiko E++ / Mint- £149
14-42mm F3.5-5.6 M.Zuiko ED-Black Mint- £149
14-150mm F4-5.6 M.Zuiko ED Mint- £359



Parasoon 7-14mm F4 Lumix G Vario Mint- £799
14mm F2.5 Asph Mint- £199
14-42mm F3.5-5.6 Asph OIS E++ £79
14-45mm F3.5-5.6 ASPH G Vario E++ £149
20mm F1.7 G Pancake E++ £219
45-200mm F4-5.6 OIS E+ / £149 - £179
45mm F2.8 DG Asph Macro Mint- £479
JJC Nikon to Micro 4/3rds Adapter E++ £20
JJC OM to Micro 4/3rds Adapter E++ £20

Bronica ETRS/Si
ETRS Complete E++ / Mint- £299 - £349
ETRS Complete + AEI Prism E++ £329
ETRS Complete + AEI Prism + Grip E++ £399
ETRS Complete + Prism E++ £299
ETRS Complete + AEI Prism E++ £249
40mm F4 E E++ £149
40mm F4 PE E++ £249
45-90mm F4-5.6 PE E++ £449
50mm F2.8 E E++ £99
55mm F4.5 PCS Super Angulon E++ £1,099
75mm F2.8 Elmar E+ / £99 - £179
100mm F4 PE Macro E++ £249
105mm F3.5 E As Seen £49
135mm F4 PE E+ / £179 - £249
150mm F3.5 E As Seen / Unused £29 - £149
200mm F4.5 PE E+ / Unused £125 - £279
200mm F5.6 E E++ £129
250mm F5.6 E As Seen / E++ £79 - £159
2x Converter E E++ £79 - £89
120 E Mag E++ £29
120 El Mag E+ / £25 - £49
220 E Insert Unused £19
220 El Mag E++ £19
Polaroid Mag E E+ / £29 - £75
Polaroid Mag El Unused £59
AEI Meter Prism E++ £89 - £75
Prism Finder E Exc / £45 - £59
Rotary Finder E E++ £99
Waist Level Finder E Exc £25

Bronica GS1
GS1 Complete E+ £349



GS1 Complete + AE Prism E+ £449
GS1 Body Only Exc / £99 - £199
50mm F4.5 PG As Seen / E++ £99 - £249
65mm F4 PG E++ £129
110mm F4 PG Macro E+ / £199 - £249
150mm F4 PG E++ £149
200mm F4.5 PG E++ £199
250mm F5.6 PG E++ £249
GS 120 Magazine E++ £45
Polaroid Mag G E+ / £35 - £89
AE Prism Finder G E+ / £35 - £125
Speed Grip G E++ £45

Bronica SQA/Ai
SQA Body Only E+ £129
SQA Complete E++ £299
50mm F3.5 PS E++ £149 - £225
50mm F3.5 S E+ / £99 - £129
65mm F4 PS E+ / Unused £99 - £249
85mm F2.8 PS As Seen £59
110mm F4 PS Macro E+ / £169 - £199
150mm F3.5 S As Seen / E++ £49 - £99
150mm F4 PS As Seen / E++ £89 - £139
200mm F4.5 PS Exc £149
200mm F4.5 S E+ / £129 - £179
1.4x Teleconverter PS E++ £99
2x Teleconverter S E+ / Mint- £89 - £99
SQA 120 Mag E++ £39
SQA 220 Mag Exc / £49 - £59
SQA 220J Mag E+ / Unused £49 - £75
Polaroid Mag S E++ £35 - £49
Polaroid Mag S E++ £29
AE Prism Finder S E+ / £35 - £129
ME Prism Finder S E++ £99
Prism Finder S E++ £79 - £99
Motordrive SQA E+ / £119 - £179
Motorfinder SQA E++ £95

Canon EOS / Autofocus Lenses
15-85mm F3.5-5.6 IS USM E++ £469
16-50mm F2.8 ATX Pro DX Tokina E++ / Mint- £449
17-40mm F4 L USM Mint- £519
18-50mm F2.8-4.5 DC OS HSM Sigma Mint- £139
18-55mm F3.5-5.6 EF S E++ £59

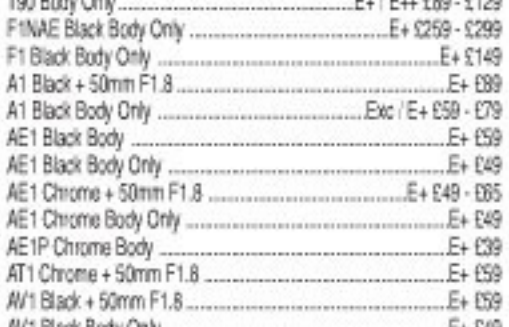
18-55mm F3.5-5.6 EF S E+ / £59 - £59
18-55mm F3.5-5.6 IS EF S Exc £49
18-200mm F3.5-6.3 DC OS Sigma E++ £189
24mm F3.5 L TSE E+ / Mint- £799
24-105mm F4 L IS USM E++ / Mint- £649 - £699
24-85mm F3.5-4.5 USM E++ £149
28-80mm F3.5-5.6 EF E++ £49
28-105mm F4-5.6 UC AF Sigma E++ £89
28-200mm F3.5-5.6 USM E++ £189
28-300mm F3.5-5.6 L IS USM E++ / Mint- £1,599



35mm F1.4 L USM E++ £949
50-200mm F4-5.6 DC HSM OS Sigma Mint- £129
50mm F1.4 USM E++ £229
50mm F2.5 EF Macro Mint- £179
55-200mm F4-5.6 USM II E++ £99
55-250mm F4-5.6 IS E++ £149
60mm F2.8 EF S Macro Mint- £269
70-200mm F4 L IS USM E++ / Mint- £729 - £759
70-200mm F4 L USM E++ £429
70-210mm F2.8 Apo Sigma E+ / £299
70-210mm F4-5.6 Apo Sigma E++ £29
70-210mm F4-5.6 Apo AF Sigma E++ £49
70-300mm F4-5.6 Apo Macro Sigma E++ £109
70-300mm F4-5.6 DO IS USM E+ / £829 - £899
75-300mm F4-5.6 Apo Sigma E++ £79
75-300mm F4-5.6 EF II E+ / £99 - £109
75-300mm F4-5.6 USM III E++ £119
75-300mm F4.5-5.6 Apo AF Sigma E++ £89
80-210mm F4-5.6 AF Tamron E++ £99
100-300mm F4 EXAPO DG Sigma E++ £599
100-300mm F4-5.6 EF E++ £449
100-300mm F4-5.6 USM E++ £125
100-300mm F5.6-6.7 Tokina E+ / £99 - £179
100-400mm F4.5-5.6 L IS USM E++ £949 - £949
100mm F2.8 USM Macro E++ £319
120-300mm F2.8 EX HSM APO DG Sigma E++ £999

120-400mm F4-5.6 APO DG OS HSM Sigma E++ £549
135mm F2 L USM E++ £1,099
180mm F3.5 L Macro USM E++ £849 - £899
300mm F4 Apo Sigma E++ / Unused £199 - £259
300mm F4 L IS USM Mint- £949
400mm F5.6 AF Sigma Exc £89
400mm F5.6 Apo Sigma E++ £249
400mm F5.6 Apo AF Sigma E++ / Unused £299 - £349
400mm F5.6 Apo Macro Sigma E++ £199
500mm F4 L IS USM E+ £4,899
600mm F4 L USM E++ £3,499

Canon FD Manual
T90 Body + Databack E++ £119
T90 Body Only E+ / £99 - £129
FINAE Black Body Only E++ £259 - £299
F1 Black Body Only E+ £149
A1 Black + 50mm F1.8 E++ £89
A1 Black Body Only Exc / £59 - £79
A1 Black Body E++ £59
A1 Black Body Only E++ £49
A1 Chrome + 50mm F1.8 E++ £49 - £85
A1 Chrome Body Only E++ £49
A1P Chrome Body E++ £39
AT1 Chrome + 50mm F1.8 E++ £59
A1 Black + 50mm F1.8 E++ £59
A1 Black Body Only E++ £49
A1 Chrome + 50mm F1.8 E++ £49
A1 Chrome Body Only E++ £49
EX Auto + 50mm F1.8 EX E++ £39
20mm F2.8 FD E+ / £179 - £249
24-35mm F3.5 FD L E+ / £279 - £349
28-55mm F3.5-4.5 FD As Seen / Mint- £20 - £35
28mm F2.8 FD As Seen / E++ £29 - £35
35-70mm F3.5-4.5 FD E+ / £25 - £35
35-70mm F4 FD E++ £25



Digital Compact
Canon Ixus 950 IS E++ £129
bus 980 IS E++ £99
20mm F2.8 FD E++ £179
24-35mm F3.5 FD L E+ / £279 - £349
28-55mm F3.5-4.5 FD As Seen / Mint- £20 - £35
28mm F2.8 FD As Seen / E++ £29 - £35
35-70mm F3.5-4.5 FD E+ / £25 - £35
35-70mm F4 FD E++ £25



35mm F2.5 FL E++ £19
50mm F1.4 FD E++ £49
70-150mm F4.5 FD E++ £29
70-210mm F4.5 FD As Seen / E++ £29 - £79
75-200mm F4.5 FD Exc / £49 - £249
100-300mm F5.6 FD E++ £85 - £79
100mm F4 FD Macro E++ £149
100mm F4 FD Macro + Tube E+ / £119 - £179
135mm F3.5 FD E+ / £25 - £49
300mm F2.8 FD L Exc £89
300mm F5.6 FD E++ £59 - £79
2x A Extender E+ / £35 - £59
2x B Extender E+ / £35 - £59
Angle Finder A2 E++ £49
Angle Finder B E++ £45
Speed Finder F As Seen £65
160A Speedlite E++ £15
177A Speedlite E+ / £99 - £115
180A Speedlite E++ £5 - £9
24-70 Speedlite E+ / £115
277T Speedlite E++ £119
300TL Speedlite E+ / £125 - £49
480G Speedlite E++ £129
530G Speedlite E++ £109
ML3 Macrolite E++ / Mint- £59 - £139
MA Drive Set (US Coastguard) E++ £99
Winder A E+ / £15 - £25

Contax 645
645 Complete E+ £1,249
35mm F3.5 Distagon E+ / £999 - £1,199
45mm F2.8 Distagon E++ £899
55mm F3.5 Distagon Mint- £849
120mm F4 Apo Macro E+ / £1,099 - £1,199
140mm F2.8 Sonnar E+ / Unused £499 - £799
210mm F4 Sonnar E++ / Mint- £549 - £699
Cable Switch LA50 E++ £29
GB74 Hood (210mm) E++ £45 - £59
Hasselblad Contax 645 Adapter Mint £45
MFB-2 Polaroid Mag E+ / £49 - £199
MFV Dioptr -1.5 Unused £15
MSB1 Flash Bracket Mint- £179
Pro Shift Adapter 67-645 E+ £149

Contax G Series
G2 + 45mm F2 E++ £599
G2 + 36-70mm E++ £599
G1 Body only E++ £199
28mm F2.8 G E++ £299
90mm F2.8 G E+ / Mint- £199 - £219
TLA140 Flash E+ / Mint- £39 - £59
TLA200 Flash E++ £79
TLA200 Flash (Black) E++ £79
48mm B2 (82A) Filter E++ / Mint- £12 - £15
Cable Switch S300 E++ £12
GG3 Hood E++ £15

Contax SLR
N1 + 24-85mm E++ £489
N1 Body Only E++ £249
N1 + 28-80mm E++ / Unused £299 - £499
Preview Body Only E+ / £99 - £249
AX Body Only Exc / £179 - £299
RX Body Only As Seen / E++ £149 - £229
RX2 Body E++ £249
S2 Body Only E++ / Mint- £299 - £499
ST Body Only E+ / £229 - £299
Aria Body Only E+ / £169 - £199
RTS + Winder E++ £149
RTS Body Only E++ £125
RTS2 Body + Winder E++ £199
RTS2 Body Only E+ / £169 - £189
167MT Body Only E+ / £79 - £99
15mm F3.5 AE Mint £1,499
28-70mm F3.5-4.5 MM E+ / £199 - £279
28-80mm F3.5-5.6 AF New £399
35-135mm F3.5-4.5 MM E++ £599
45mm F2.8 AE E++ / Mint- £199 - £225
45mm F2.8 MM E++ / Mint- £219 - £225
50mm F1.7 MM E++ £119



60mm F2.8 AE Macro E+ / £439 - £499
70-300mm F4-5.6 AF E++ / Unused £299 - £799
80-200mm F4 MM E+ / Mint- £279 - £319
135mm F2.8 AE E++ £129 - £149
135mm F2.8 MM E++ / Mint- £199 - £229
180mm F2.8 MM E++ £349 - £449
200mm F2 MM Mint- £3,249
300mm F4 AE E++ £299
300mm F4 MM E++ £349
CS-201 Flash E++ / Unused £9
TLA200 Flash E+ / £25 - £39
TLA280 Flash E++ / Unused £59 - £149
TLA300 Flash As Seen / E++ £179
TLA380 Flash E++ £179
TLA480 Flash E++ £199

Digital Compact
Canon Ixus 950 IS E++ £129
bus 980 IS E++ £99
20mm F2.8 FD E++ £179
24-35mm F3.5 FD L E+ / £279 - £349
28-55mm F3.5-4.5 FD As Seen / Mint- £20 - £35
28mm F2.8 FD As Seen / E++ £29 - £35
35-70mm F3.5-4.5 FD E+ / £25 - £35
35-70mm F4 FD E++ £25

Fuji Medium Format
GW680 NIKK E++ £599
GW680 MIII E++ £699
GX617 + 90mm E+ / £1,399 - £1,599
GX617 Body Only E++ £599
G617 Panoramic E++ £999
GX680 M1 Complete E++ £849
GX680 M1 Complete E+ / £599 - £949
105mm F1.9 (GX617) E++ £199
65mm F5.6 GX (680) E+ / £299 - £349
80mm F5.6 GX (680) E++ £249
90mm F5.6 W (GX617) E++ £799
105mm F8 (GX617) E++ £999
135mm F5.6 GX (680) E+ / Mint- £149 - £299
135mm F5.6 GX (680) E+ / Mint- £249 - £550
150mm F4.5 GX (680) E++ £249
150mm F4.5 GX (680) E++ / Mint- £249 - £399
180mm F5.6 GX (680) E++ / Mint- £299 - £449
180mm F8 Soft Focus (680) E++ £349 - £499
210mm F5.6 GX (680) E+ / Mint- £169 - £199
Angle Finder II E++ £49
G617 Body Only E++ £599
Centre Filter (GX617 105mm) E++ £150
GX617 Focusing Screen Mint- £150
AE Finder FL (680) E++ £199
Angle Finder (680) E++ £179

Backpacks
CRUMPLER Schinckel Rucksack E++ £25
Zoomlense (XL) Black E++ £94
KATA R106 Backpack E++ £139
TLB300 Teles Backpack E++ £139
LOWEPRO Compuday Photo 250 - Black E++ £29
Dryzone 100 - Black E++ £59
Dryzone Rover E++ £79 - £99
Fastpack 250 - Black Mint £39
Flipside 300 - Red Mint £39

Ricoh GXR
GXR + 24-72mm F2.5-4.4 Mint- £399
GXR + 28-300mm Mint- £329



GXR + 28mm F2.5 + V-F2 Mint- £629
GXR M Mount Module Mint- £399
GXR 28mm F2.8 Lens Mint- £349
24-72mm F2.5-4.4 VC Lens E++ £179
50mm F2.5 Macro Lens Mint- £369
HA-2 Hood Adapter E++ £15
HA-3 Hood Adapter Mint- £25
VF-1 Finder Mint- £79
VF-2 Electronic Viewfinder E+ / Mint- £129 - £149

Digital SLR
CANON EOS 1DS MIII Body Only E+ / £1,199 - £1,499
EOS 1DS Body Only E++ £599
EOS 1D MIII Body Only As Seen / E++ £599 - £949
EOS 1D Body Only E+ / £549 - £649
EOS 5D Body Only E++ £329
EOS 50D Body Only E++ £379
EOS 300D Body Only E+ / £239 - £259
EOS 200D + BG-E2 Grip E++ £249
EOS 200D Body Only E+ / £159 - £219
EOS 100D Body Only E++ £129 - £149
EOS 450D Body Only E++ £289
EOS 350D + BG-E3 Grip E+ / £159 - £219
EOS 350D Body Only E++ £149
EOS 300D + 18-55mm E++ £149
EOS 300D + BG-E1 Grip E++ £169
EOS 1000D Body Only E++ £179
FUJI S3 Pro Body Only Mint- £499
S3 Pro Body Only E++ £179
LEICA Digital Modular R E++ £2,250 - £2,450
MINOLTA Dynax 7D Body Only E++ £189
NIKON D3X Body Only E++ £2,899
D3 Body Only E+ / £1,849 - £1,999
D3X Body Only Exc £649
D3H Body Only E+ / £549 - £749
D1X Body Only Exc / Mint- £249 - £499
D700 Body Only E++ £1,399
D300 Body Only E+ / £599 - £649
D200 + MB-D200 Grip E++ £349
D200 Body + MB-D200 Grip E++ £329
D200 Body Only E+ / £329 - £399
D100 Body Only E++ £139
D80 Body Only E+ / £229 - £259
D70 Body Only E++ £159 - £189
D60 Body Only E++ £199
D60 Body Only E+ / £169
D40 Body Only E++ £159
D40X Body Only E++ £179
D2000 Body Only Mint- / Mint £249
OLYMPUS E3 Body Only E++ £519
E1 + HLD-2 Battery Grip E++ £249
E1 Body Only E+ / £159 - £179
E500 Body Only E++ £129
E410 + 17.5-45mm F3.5-5.6 E++ £149
PANASONIC L1 + 14-50mm E++ £599

Shoulder Bags
BILLINGHAM 106 Prestop - Khaki E++ £79
F5 Bag E++ £89
S-Way Compact Pouch - Olive E++ £35
Stowaway Bag E++ £49
CRUMPLER Jimmy BO400 E++ £25
Laptop Holder E++ £20
Lolly Pop + Tube O Lager L & S E++ £49
Long Schlong E++ £35
Messenger Bag E++ £29
Very Busy Man E++ £49
Wado Phone - Grey E++ £25
KATA CC191 Holdall E++ £49
H12 Holster E++ £49
KT12 Bag E++ £35
S312 Sling Bag Unused £25
Shoulder Bag EXOT Small E++ £35
LOWEPRO Nova 180AW Chestnut Brown E++ £29
Nova 3 - Forest Green E++ £10
Nova SAW - Black E++ £20
Orion E++ £179
Orion AW - Green E++ £15
Orion II Belt Pack E++ £20
Orion II Belt Pack E++ £179
Sling Shot E++ £15
Topclapper Pro 70AW Mint- £35
TAMRAC Digital 569A Bag E++ £10
Pro Shoulder Bag E++ £25
Shoulder Gadget Bag E++ £15

Hasselblad H Series
H2 Complete E+ £2,199
H1 Body + AE Prism + Magazine E++ £1,399
H1 Body Only E+ £799
35mm F3.5 HC E++ £1,799
50mm F3.5 HC E+ / Mint- £1,499 - £1,699
80mm F2.8 HC Mint- £1,299
150mm F3.2 HC E++ £1,199 - £1,399
HM 1632 Magazine E++ £229
HM100 Polaroid Mag E++ £129 - £149



Hasselblad V Series
Flex Outfit E++ £1,499
503CW Black Body Only E++ £499
503CW Chrome Body Only E++ £549
503CW Complete E++ £1,899 - £1,999
503CW Complete E+ / £1,099 - £1,299
501C Complete E+ / £1,049
500C Complete E+ / £749
500C Gold Edition Unused £3,999
500C Complete + NC2 Exc £449
R8 Anthracite Body Only E+ / Mint- £849 - £1,099
R8 Black Body Only E++ £899 - £999
R8 Black Body Only E++ £349
R8 Chrome + Midordinate E++ £699
R8 Chrome Body Only E+ / Mint- £349 - £399
R7 Chrome Body Only E++ £299
R6.2 Black Body Only E+ / £549 - £699
R6 Black Body Only E++ £399
R5 Chrome Body Only E++ £349
R4S Black Body Only E++ £179
R4S Model 2 Black Body Only E++ / Unused £249 - £449
R4 Black Body Only E++ £125 - £159
R3 MOTT + Winder E+ / £199 - £299
R3 MOTT Body Only E++ £149
24mm F2.8 RCM Mint- £399
28-70mm F3.5-4.5 RCM E++ £229 - £249
28-70mm F3.5-4.5 RCM E++ £349
35-70mm F3.5 R Japan E++ £259 - £349
35mm F3.5 PC Shift E++ £249
70-210mm F4 RCM E+ / Unused £399 - £699
80-200mm F4.5 R 3cam E++ £249
100mm F2.8 APO Macro 3cam E++ £1,099
180mm F2.8 R 3cam Exc / £399
180mm F4 R 3cam E++ £279 - £299

Hasselblad V Series
Flex Outfit E++ £1,499
503CW Black Body Only E++ £499
503CW Chrome Body Only E++ £549
503CW Complete E++ £1,899 - £1,999
503CW Complete E+ / £1,099 - £1,299
501C Complete E+ / £1,049
500C Complete E+ / £749
500C Gold Edition Unused £3,999
500C Complete + NC2 Exc £449
R8 Anthracite Body Only E+ / Mint- £849 - £1,099
R8 Black Body Only E++ £899 - £999
R8 Black Body Only E++ £349
R8 Chrome + Midordinate E++ £699
R8 Chrome Body Only E+ / Mint- £349 - £399
R7 Chrome Body Only E++ £299
R6.2 Black Body Only E+ / £549 - £699
R6 Black Body Only E++ £399
R5 Chrome Body Only E++ £349
R4S Black Body Only E++ £179
R4S Model 2 Black Body Only E++ / Unused £249 - £449
R4 Black Body Only E++ £125 - £159
R3 MOTT + Winder E+ / £199 - £299
R3 MOTT Body Only E++ £149
24mm F2.8 RCM Mint- £399
28-70mm F3.5-4.5 RCM E++ £229 - £249
28-70mm F3.5-4.5 RCM E++ £349
35-70mm F3.5 R Japan E++ £259 - £349
35mm F3.5 PC Shift E++ £249
70-210mm F4 RCM E+ / Unused £399 - £699
80-200mm F4.5 R 3cam E++ £249
100mm F2.8 APO Macro 3cam E++ £1,099
180mm F2.8 R 3cam Exc / £399
180mm F4 R 3cam E++ £279 - £299

Leica R Series
R8 Anthracite Body Only E+ / Mint- £849 - £1,099
R8 Black Body Only E++ £899 - £999
R8 Black Body Only E++ £349
R8 Chrome + Midordinate E++ £699
R8 Chrome Body Only E+ / Mint- £349 - £399
R7 Chrome Body Only E++ £299
R6.2 Black Body Only E+ / £549 - £699
R6 Black Body Only E++ £399
R5 Chrome Body Only E++ £349
R4S Black Body Only E++ £179
R4S Model 2 Black Body Only E++ / Unused £249 - £449
R4 Black Body Only E++ £125 - £159
R3 MOTT + Winder E+ / £199 - £299
R3 MOTT Body Only E++ £149
24mm F2.8 RCM Mint- £399
28-70mm F3.5-4.5 RCM E++ £229 - £249
28-70mm F3.5-4.5 RCM E++ £349
35-70mm F3.5 R Japan E++ £259 - £349
35mm F3.5 PC Shift E++ £249
70-210mm F4 RCM E+ / Unused £399 - £699
80-200mm F4.5 R 3cam E++ £249
100mm F2.8 APO Macro 3cam E++ £1,099
180mm F2.8 R 3cam Exc / £399
180mm F4 R 3cam E++ £279 - £299

Leica R Series
R8 Anthracite Body Only E+ / Mint- £849 - £1,099
R8 Black Body Only E++ £899 - £999
R8 Black Body Only E++ £349
R8 Chrome + Midordinate E++ £699
R8 Chrome Body Only E+ / Mint- £349 - £399
R7 Chrome Body Only E++ £299
R6.2 Black Body Only E+ / £549 - £699
R6 Black Body Only E++ £399
R5 Chrome Body Only E++ £349
R4S Black Body Only E++ £179
R4S Model 2 Black Body Only E++ / Unused £249 - £449
R4 Black Body Only E++ £125 - £159
R3 MOTT + Winder E+ / £199 - £299
R3 MOTT Body Only E++ £149
24mm F2.8 RCM Mint- £399
28-70mm F3.5-4.5 RCM E++ £229 - £249
28-70mm F3.5-4.5 RCM E++ £349
35-70mm F3.5 R Japan E++ £259 - £349
35mm F3.5 PC Shift E++ £249
70-210mm F4 RCM E+ / Unused £399 - £699
80-200mm F4.5 R 3cam E++ £249
100mm F2.8 APO Macro 3cam E++ £1,099
180mm F2.8 R 3cam Exc / £399
180mm F4 R 3cam E++ £279 - £299

Micro Trekker 200 E++ £15
Mini Trekker - Black E+ / £20 - £29
Nature Trekker AW E++ £139
Nature Trekker AWII Exc / £59 - £119
Orion AW - Green E++ £29
Orion Trekker E++ £15
Orion Trekker II - Black E++ £20
Photo Trekker E+ / £39 - £59
Photo Trekker Classic E+ / £49 - £59
Photobreaker - Green E++ £49
Photobreaker - Grey E++ £49
Primus AW - Artic Blue E++ / Mint- £49 - £59
Pro Trekker AWII E++ £129
Rolling Computrekker AW E++ £129
Rover Light E++ £49
Rover Plus AW - Black E++ £59
Slingshot 300 E++ £49
Slingshot AW100 E++ / Mint £20 - £25
Super Trekker AWII E++ £179
TAMRAC Aero Speed Pack 75 Backpack E++ £35 - £39
Expedition 5 E++ £29 - £35
Expedition 6x - Black Mint £79
Extreme Backpack E++ £39
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CANON G2+45mm/BLACK/NEW? £ASK
CANON G2 LENSES/BLACK/NEW £ASK

DALLMEYER 5cm f1, T mount £ASK
ENLARGERS-From 35mm-10x8 £ASK
EXACTA VV VARIOUS-LENSES £ASK
FLUID HEAD/OTHER TRIPDS

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FUJI S1, S2, S3, S5 BODIES £175-£599
FUJI SWD65m5.6/360f6.3 ea£750
FUJI 645 MF/AF £245-£595
FUJI GW670/690, 90mm £525-£995
FUJI GS670/650, 90mm £845-£1195
FUJI GX 617-90mm/105mm £1875-£2650
617 LENSES 90/105/180/300 £1395-£2145
FUJI GX617 90-300 LENS/SHADES ea£145
FUJI GX680 135mm+135mm, NEW? £NEG
FUJI GX 680 MK1-3 Comp from£495
FUJI GX680 LENSES 50-300mm £ASK
FUJI GX680 500mm+Accs, rarity £ASK
FUJI GX680-111 BEATTIE SCREEN £225
FUJI GX680-111 220/POLA ea£145
GANDOLFI/L/LOUISIS/5x4-10x8 £TALK
HASSEL PME45/BXD, NEW £595-£1195
HASSEL PME 90/NEW? £395-£675
HASSEL PM45/BOXED NEW? £345-£575
HASSEL ACUTEMAT-GRID/SPLIT £195
HASSEL EXPAN/11-45/BOXED £1095-£2450
HASSEL EXPAN 30mm Lens kit £1995-£2345
HASSEL EXPAN 45mm/90mm £1375-£595
HASSEL EXPAN CAPS/HOODS £25-£59
HASSEL 100mm CF/ASNEW £899-£1945
HASSEL 903SWC/ASNEW £2575-£3295
HASSEL 202FA COMP £2225-£2695
HASSEL 205TCC COMPASNEW £2895
HASSEL 205FCC *COMP/UNUSED £5995
HASSEL E12/E16 Mag NEW £895
HASSEL 60-120 F/NEW £995-£1995
HASSEL 501C/CM COMP £1195-£1695
HASSEL 503CW, COMP/NEW? £1395-£2625
HASSEL H1+Comp/ASNEW £1995-£2675
HASSEL H1-1+PHASE ONE P25 £NEG
HASSEL H LENSES 35-300mm£1495-£2295

HASSEL 180mm CF/E/ASNEW £795-£1525
HASSEL 150/250mm T**ASNEW £345-£999
HASSEL 120mm CF/E MKRO £995-£1975
HASSEL 140-280mm/ASNEW £895-£1695
HASSELBLAD H2, COMPLETE NEW £3475
HASSEL 30FISH/C/CF/CH £1875-£3795
HASSEL 400mm CF-FLE/ASNEW £1995-£1995
HASSEL 400mm CF-E/IF £2595-£3475
HASSEL 250mm FE/ASNEW £895-£1345
HASSEL/MC390 4504 TTL FLASH £ASK
HASSEL SCA 390 ADAPTER £145
HORSEMAN View for Digital £1795

KONICA HEXAR RF-50mm £875-£1495
KONICA Hexar fixed35f2 £495-£625
LEICA DIGITAL MODULAR-R £2475
LEICA UV/IR FILTERS, NEW? £ASK
LEICA 1116 Body £599-£1175
Leica 5cm 3cm SUMMICRON SCREW/ASK
LEICA SUMARIT L39 5cm f1.5 £475-£595
LEICA ZEISS 25/18mm, NEW £825-£1045
LEICA 21mm, 24mm f2.8M/ASPH £995-£2495
LEICA 35mm f2M/ASPH £1275-£1795
LEICA 50mm f1.4 ASPH £1595-£2845
LEICA 50mm f2.8 f1.4 ASPH £695-£2195
LEICA M2 First Batch £NEG
LEICA M1, M2, M3, M4-2/P £ASK
LEICA CL/ANIVU body £325-£795
MINOLTA CL 28, 40, 0, OUTFIT £1699
LEICA M4, CHR/BOXED/ASNEW £NEG

LEICA MR4 METERS/ASNEW £169-£295
LEICA M4-CASE, BOXED, UNUSED £325
LEICA M5/3L/BXD-UNUSED £695-£1975
LEICA M6-PLATINUM-50f1.4Plat £6495
LEICA M6 TITANIUM/UNUSED £1475-£1895
LEICA M6/TTL CHR/BXD-UNUSED £1795
LEICA M7/BOXED, UNUSED £1375-£2295
LEICA R8/R9/BXD-ASNEW £425-£1195
LEICA PROJECTORS/LENSES/NEW £ASK
LEICA MINILUX/BXD-UNUSED? £199-£395
LEICA MINILUX ED BOGNER BXD £795
LINHOF MASTER/TECHNICARDAN £ASK
LUMIDYNE PORTABLE PRO-FLASH £ASK
MAMIYA PRESS-LENSES 50-250 £ASK
MAMIYA RZ67-11 BXD ASNEW £995
MAMIYA 645 AF COMP £995-£1395
MAMIYA 35/55-110AF/UNUSED £525-£1445
MAMIYA 120(MF)MACRO 645/AF £895-£1299

MAMIYA 7/7-11 Body £399-£995
MAMIYA L LENSES-43mm-210mm £ASK
MAMIYA RZ67/11+110mm £525-£799
MAMIYA RZ PHASE-ONE PLATE £345-£475
MAMIYA DAYLIGHT/FLASH LOTS-OF £ASK
MAMIYA-FLEIGHT/FLASH LOTS-OF £ASK
MINOLTA/SONY 152f2.8 SIGMA FISH £595
MINOLTA/SONY 17-35 f2.8-4 NEW £595
MINOLTA APO 100-300/400mm £295-£595
MINOLTA/SONY 170-500 SIGMA DG £495
MINOLTA 500AF/600SIGMA-SONY £375-£675

MINOLTA/SONY 35-105f2.8 TMRN £475
MINOLTA/SONY 50/100mm MACRO £ASK
MINOLTA-AF16, 20, 24, 35, 85, 100 £ASK
MINOLTA/SONY 1.4x, 2xAPO £225-£375
MINOLTA DYNAX 7/9/NEW? £115-£575
MINOX M60/TOURING, BOXED ea£495
NIKOR 65f4.90f4.50CPAL £795-£1175
NIKON F6/F6-GRIP/UNUSED £995-£1745
NIKON S3 OLYMPIC-50f1.4 £NEG
NIKON SP Sp.Ed-35f1.8, NEW? £4995
NIKON 35f1/UNUSED? £325-£425
NIKON 28f1/BOXED/UNUSED? £445-£675
NIKONOS IV/AV-35/UNUSED? £295-£795
NIKON PC-SHIFT 28mm, 35mm £ASK
NIKON 14mm/18mm f2.8AFD £745-£995
NIKON 8mmf4.5 SIGMA FISH, NEW? £495
NIKON 8mm f2.8AIS, CASED £2845
NIKON 15mm f3.5/ASNEW £675-£995
NIKON 16mm f2.8D/AIS £395-£675
NIKON 18mm f3.5/4 AIS £495-£895
NIKON 35mm f1.4/4 AIS £575-£995
NIKON-ZEISS 50f1.4/18mm £445-£925
NIKON 60mm/105mm Macro £245-£575
NIKON 85mm f1.4 AIS £495-£875
NIKON 85mm f1.8/1.4 AF £225-£995
NIKON 105f1.8/135f1.8 AIS £499-£899
NIKON 120 MEDICAL/NEW? £745-£1495
NIKON 200f2.8/600f5.6 AIS £1795-£2975
NIKON D300/5.700/D3X £ASK
NIKON 12-24mm/4/UNUSED? £645-£745
NIKON 14-24-24-70mm N £875-£1095
NIKON 16-85AFS/BXD, UNUSED £295-£395
NIKON 17-35mm f2.8 AF £795-£1175
NIKON 17-55mm f2.8D £645-£875
NIKON-TAMRON 17-50f2.8 £199-£265
NIKON 20-35mm f2.8 AFD £445-£795
NIKON 18-70/135 DX AFS £125-£199
NIKON 18-200mm VR £375-£475
NIKON 28-45mm AI £395
NIKON 28-70mm f2.8 AFS £895-£1295
NIKON 24-120mm VR £165-£375
NIKON 35-70mm f3.5 MF £295-£475
NIKON 35-70mm AFD £475-£595
NIKON 70-200f2.8VR/VR11 £1125-£1475

NIKON 70-210AFD/70-300ED £175-£295
NIKON 80-200f2.8AF/D/AFS £495-£1195
NIKON 80-400mm VR/UNUSED £745-£1145
NIKON 50-300mm f4.5 £975-£1525
NIKON 300mmf2.8 AIS £875-£1475
NIKON 400f2.8/600f4.1/S £ASK
NIKON MF 200-600mm £775-£945
NIKON MF 180-600mm, so rare £5795
NIKON 180f2.8AF/D £375-£549
NIKON 300mm f4 ED/AFS £445-£845
NIKON 300mmf2.8AF/VR £1495-£3250
NIKON 400mm f4 AFI £2495-£3495
NIKON-AF 200-500 TMRN £645-£745
NIKON SB 29 MACROLITE £299
NIKON SB200 R1C1 MACROKIT £525
NIKON SB-21 MACROLITE-F3 £275
NIKON SB-17(F3) NEW? £199
NIKON DW1/F2/WLF UNUSED? £195
NIKON DA30, DW30, DW31, MF28 £NEG
NORMAN 2/400B PORTA-FLASH £395-£625
OLYMPUS OM3/4T/UNUSED £295-£1125
OLYMPUS E3/130/330/300 £1295
OLYMPUS 11-22/7-14mm NEW £595-£1295
OLYMPUS 14-54mm/UNUSED? £295-£445
OLYMPUS 12-60/50f2M18-180 £ASK
OLYMPUS 50-200f2.8-3.5ASNEW £825
OLYMPUS PEN FT, BL-42mm f1.4 £645
PENTAX 6x7/67-11AE+105mm £495-£1695
PENTAX 67 55-100/90-180 £ASK
PENTAX 67 AUTO BELLOWS £595-£895
PENTAX 67 300/400/500mm £425-£1895
PENTAX MZ-S BODY UNUSED? £599
PENTAX LX BODY UNUSED £275-£675
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PENTAX 35mm FISH 6x7 £475-£995
PENTAX 645-DIGITAL ASNEW £7250
PENTAX 645AF 33-55/35-45-85 £NEG
PENTAX 645AF 45/120/80-160 £ASK
PENTAX 645 600f5.6 ASNEW £ASK
PENTAX 15mm SMC-M/A £575-£995
PENTAX M42 LENSES, VARIOUS £ASK
PENTAX FA 40 PANCAKE ASNEW £245
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PENTAX AF 85f1.4 ASNEW £875
PENTAX 50-135f2.8/60-250 ED £899-£945
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RAYNOX 180deg PRO VERTER, new £545
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ROLLEIFLEX 2.8X/CF £1795-£575
ROLLEI SL65/S, GERMAN, BOXED, NEW? £NEG
ROLLEI SL66/E, COMPLETE £799-£1995
ROLLEI 50, 80, 150mm HFT SL66 £ASK
ROLLEI SL66 PENTAPRISM £175-£295
ROLLEI PQ 60mm SCHNEIDER, RARE £1695
ROLLEI PQ550f180f2.8 ASNEW ea£1895
ROLLEI PQ 555HFT/10mm f2 £NEG

ROLLEI PQ 140-280mm, ASNEW £2275
ROLLEI AFM 35 Supercompact £245
ROLLEI P66S 6x6 PROJECTOR £745
SEKONIK 17/18/78 DUALSPOT £275-£495
SEKONIK L608 CINE £375-£475
SIGMA 180f2.8 1.2 MACRO NAF £475
SIGMA 70-200mm f2.8 CAF/NAF £445
SIGMA 135-400 CAF/NAF/NEW? £399
SIGMA 170-500DG CAF/NAF/SONY £545
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SIGMA EM-140MACROFLASH, CAF/NAF £239
SINAR NORMA 10x85x4, superb £1495
SIGMA 14mmf2.8 PENTAX/AF £395
SIGMA 10-20 CAF/NAF/PAF/AF £275-£425
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TOKINA 11-16mmf2.8CAF/NAF £399-£475
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WESTON EUROMASTER-11(NEWCELLS) £159

YASHICA DENTAL-11, 100mm MICRO £475
ZEISS SUP-IKONTA 534/16, ASMEW £695
ZEISS BIOTAR 7.5cm f1.5(M42) £NEG
ZEISS 40f2.0/20mm PQ, ROLLEI SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE £POA
ZEISS 300mm f4 CONTAX AE £299-£425
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35f2.5/2f2.8-CONTAREX ea£995
ZONE-V1 SPOTMETER (NOT LED) £375
ZUIKO 21mm f2 OM £795-£1045
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ZUIKO 35mm f2.8(OM)BL CASED £NEG
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SONY-MINOLTA FANS-NEW SONY
35mmf1.4, 46, 85mmf1.4, 46, 20-200mmf2.8, 85mmf1.8, 2xverter
100mmf2.8, 85mmf1.8, 2xverter
50mmf1.4, 11-18mm, 18-250mm, 18-70mm, 75-300mm HVL-F42/58
SIGMA300mmf4, 400f5.6, 70-300DGMAKRO, PLUS USED MINOLTA-AF
20f2.8, 28/24f2.8, 35f2.5, 50f2.8, 85f1.4, 100f2.8, 135f2.8, 500f8

USED DIGITAL SLR CAMERAS AND LENSES

CANON 1DS MK111 £2450-£2995
CANON 1D MK111/NEW? £1695-£2145
CANON 1DS MK11 £1345-£1745
CANON EOS 1D MK11 £595-£995
CANON EOS 1DS/ASNEW £595-£975
CANON EOS 1D/ASNEW £375-£645
CANON EOS 50D/ASNEW £645-£895
CANON EOS 100/20D/60 £145-£225
CANON 30/40/50D/UNUSED £259-£575
CANON 300-400-18-55 £195-£275
BG ED-30 060, 100 £89-£89
FUJI S1/S2/S3/SPRO £175-£599
Kodak DCS Pro(C,N)/new? £ASK
Kodak DCS Pro14N/12 £545-£745
Kodak DCS 420 520C, 760 £Coffers
LEICA DIGILUX 3 +14-50 £795-£995
Minolta RD175(Dynax Mount) £Coffers
PANASONIC G1-63/GF/GH-1.2 £225-£299
PANASONIC LENSES, NEW/USED £ASK
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NIKON D1/X body/ASNEW £225-£345
NIKON D2H/D2X/D2XS £395-£995
NIKON D3X/700, 300s £ASK
NIKON D80/D200/ASNEW £275-£425
OLYMPUS E1/E3-BXD, NEW? £195-£775
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OLYMPUS 9-18mm £275-£399
OLYMPUS 11-22/12-60mm £545-£795
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PENTAX K10D/200 BODY £275-£425
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Olympus E20, SP510, C05050 ea£169
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SONY DSR-250/570kit £NEG
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EOS 500N/1000/50E £39-£149
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50mm f1.8/4.5M/NEW £65-£295
85f1.8/100f2.8/2.8 Macro £195-£325
SIGMA 300f4, 400f5.6, 5.00 £ASK
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Lumix FZ-150	£369
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Lumix TZ-30	£279***
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Lumix FT10	£142
Lumix FT3	£263

Canon

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Ixus 240 HS	£235
Ixus 510 HS	£289
PowerShot A1300IS	£89
PowerShot A4000IS	£139
PowerShot SX240HS	£249
PowerShot SX260HS	£274
PowerShot S100	£339
PowerShot G12	£419
PowerShot G1X	£589

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XP-50	£124
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F-660 EXR	£209
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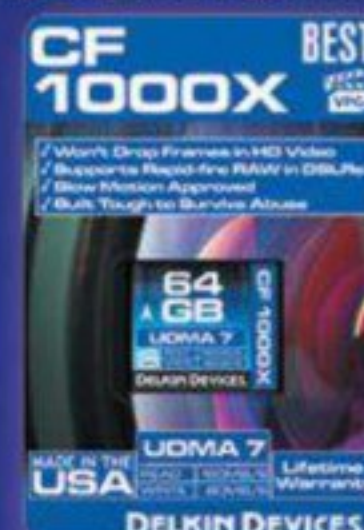
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

MY INTERESTS are many and varied, but sport isn't one of them. I will be steering well clear of the Olympic shenanigans this summer, but if I were an athletics fan hoping to take some action shots, I'd think very carefully before taking this piece of kit with me. The camera's name gives the game away, and with its gun stock and pistol grip it certainly lives up to its moniker. London will be teeming with armed security personnel this summer, and it would be a brave or foolhardy photographer who would risk a potentially fatal misunderstanding of what they were up to.

The Photosniper (also known as the Fotosniper and Fotosnaiper) was made in the USSR from 1965 to 1990, and although there were slight evolutions in detail, the basics remained, comprising a Zenit SLR with a Tair 300mm telephoto lens that could be quickly attached to a rifle grip. The cameras were basically the standard Zenits, but had an additional shutter release trigger on the underside. This was coupled with the trigger on the pistol grip and fired the camera from below without the need for a cable release, which would have been vulnerable to getting caught in foliage when on active service as a wildlife photographer. Later versions, like mine, have an added focusing wheel on the pistol grip, which means the lens can be focused without resorting to unwieldy movements of the barrel – another adaptation making for quicker, more discreet work in the field. The outfit, which includes several filters and a standard 58mm lens, is packed into a distinctly military-looking metal case and the whole thing weighs more than 5kg.

Large numbers of Fotosnipers were made, and there always seem to be one or two on eBay at any given time. I suspect many are bought, used a couple of times, then consigned to a cupboard. Prices when I bought mine a couple of years ago were £40–£60, although they seem to have crept up a bit now.

Having acquired the kit, my next challenge was to use it without causing alarm to passers-by or getting



arrested on suspicion of carrying a shoulder-mounted, rocket-propelled grenade launcher! Generally, I like to blend in and avoid drawing attention to myself, so this posed a bit of a dilemma. Fortunately, the Sheffield Fayre, an annual pageant of historical re-enactments, was approaching. This is an event where guns and lenses of all sizes are toted, and no one bats an eyelid. I found myself a discreet place on a grassy knoll, and as I assembled my weapon I couldn't help thinking of the climactic scene from the film *The Day of The Jackal*, in which Edward Fox puts together his sniper rifle ready to take a pop at the French president.

I didn't see Charles de Gaulle through my sites, but an array of military personnel spanning the centuries from ancient Rome to the Second World War passed across my field of vision. They all seemed determined to make as many loud bangs as they could, but the American Civil War contingent were the loudest, and I made sure I didn't hold back in returning fire.

The next day was a bank holiday so, not having to go to work, I developed the Fujicolor Superia film using the Tetenal C-41 kit. I'm used to the foibles of Soviet cameras by now, so I wasn't too surprised to see the telltale signs of uneven shutter curtain speed. The negatives were darker on the side from which the shutter curtain had sluggishly set off on its travel before getting up to speed, resulting in the first part of the negative getting more light than it should. In the old days this could have been compensated for in the darkroom by dodging or burning with a piece of black card. Fortunately, using Photoshop, this can be done reasonably well in a matter of seconds.

Although I don't plan to attend any of the events at the Olympics, I do have another Russian camera I will use this summer. In 1980, to commemorate the Moscow Olympics, a number of Zenit cameras were issued with the five-ring logo on them. I've got one of them somewhere, and this seems like a good excuse to dig it out. Perhaps it's just as well that I don't plan on photographing any sprinters, as that slow start from the shutter curtain might jinx their take-off. **AP**



To read more about Tony's 52 cameras project, visit <http://52cameras.blogspot.co.uk>.

More photos from the Zenit Fotosniper can be seen on Flickr at www.flickr.com/tony_kemplen/sets/72157627424578733

Editorial

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